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Emotion in Congregational Singing: Music-Evoked Affect in Filipino Churches

Douglas Bachorik Jr

Durham University
2019

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Abstract

The link between music and emotion is essential for understanding the importance of music in life. A significant variety of research has focused on perceived emotion in musical sound and music-evoked emotion in listening. However, what performers experience has only recently begun to attract scholarly attention. Research in non-performance music activities, such as communal singing or simply “jamming” with friends, is sparse. This thesis aims to answer the following questions about the latter: Do singers experience actual emotion while singing? If so, do such experiences fit with prevailing emotion models? What lingering effects come from emotion in music-making? The answers to these questions may promote the understanding of music and emotion in several fields of study, such as cognitive musicology, music therapy, music in education, and congregational music studies.

An examination of congregational singing addresses these questions. Two aspects of the activity suggest broader applications of the findings: communal singing does not include the elements of practice and performance inherent in choral music; and many Christian congregations sing for distinctly non-music goals, such as theological instruction, spiritual maturation, or a palpable engagement with God. Two Filipino Baptist churches with strong singing traditions agreed to an in-depth study of their congregational singing experiences to help answer the research questions.

The research was shaped by the use of the Component Process Model (CPM), a framework rooted in the idea that emotion is primarily a cognitive experience. A combination of ethnographic surveys and phenomenological interviews was used to gather data about the theological expectations of and personal experiences in congregational singing. The data was then examined through the lens of the CPM. The results of the study are presented after chapters detailing emotion theories, the theological perspectives of the case study churches, methodology, and descriptions about the churches and their congregational song repertory. A final chapter presents other pertinent findings.

The triangulation of emotion theory, theology of emotion, and phenomenology of emotion in performative music activity created for this thesis offers a significant approach to further study the complexity of emotion experience in communal singing and other music-making experiences.

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2019

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Soli Deo Gloria.

Dedication

I hope I may be forgiven for a three-way dedication:

First, to the leadership and congregations of the two churches of the case studies. Manila Baptist Church (Manila) and Faith Fundamental Baptist Church (Antipolo City) graciously allowed my “invasion” and enthusiastically participated in the research. Their open hearts and love of God were evident throughout my months in each place.

Second, to the supporters that financially assisted in the pursuit of this research. Family and friends and churches gave sacrificially. Without their help, this thesis would not exist.

Third, I dedicate this volume to researchers (psychological, theological, and musicological) who wish to understand human nature, and especially to those interested in the intersection of emotion and music in that nature. There is still so much to discover.

Glossary and Abbreviations

4E – refers to a collection of perspectives about the mind where the mind is viewed as more than the physical brain; the 4 Es are: extended mind, embodied mind, enactive mind, embedded mind

ABWE – Association of Baptists for World Evangelism

adult – a person 18 years and above

AFBCP – Association of Fundamental Baptist Churches in the Philippines

affect – a general term for emotion-related experiences, including feelings, emotion, and mood

BBSI – Baptist Bible Seminary and Institute

Christian music – any music that has specifically Christian lyrics or music without lyrics that is purposefully and regularly used as a part of a Christian worship service

church member – a person who has formally joined the particular church, having made a profession of faith, been baptized, and voted into membership, is in good standing (not under church discipline), and is aged 18 or older

congregation member or congregant – a person who is an *adult* and either a *church member* or a *regular attendee*

congregational songs – songs of any musical genre, time period, or style that were created specifically for congregational use (as opposed to *special music*); also, songs that have become commonly used in congregational singing, although originally created for other types of performance

CPM – Component Process Model

CWS – Contemporary Worship Songs

Discipleship – the intentional training, correcting, and encouraging of a Christian to develop spiritual maturity; related to *sanctification* and Christian formation

ESV – English Standard Version of the Bible

FFBC – Faith Fundamental Baptist Church

GARBC – General Association of Regular Baptist Churches

GEMIAC – Geneva Music-Induced Affect Checklist

GEMS – Geneva Emotional Music Scale

Gospel song – long 19th century congregational songs that were developed alongside the revivalist and Sunday school movements in the USA, e.g., songs of Ira Sankey, Fanny Crosby, William Doane, and Philipp Bliss

Hymn – 18th century and earlier congregational songs of Protestantism, primarily from Europe and North America, e.g., songs of Isaac Watts, Charles Wesley, and Joachin Neander

KJV – King James Version of the Bible, also known as the Authorized Version

MBC – Manila Baptist Church

MEA – Music-Evoked Affect

NASB – New American Standard Bible

NIV – New International Version of the Bible

NKJV – New King James Version of the Bible

Performative – active music making, but not performance-oriented; unrehearsed; ‘performed’ by and for the same people simultaneously; e.g., congregational singing in the Christian tradition, shape-note singing, communal singing in a class room or at a patriotic celebration

PMEA – Performative Music-Evoked Affect

regular attender – an *adult* who normally attends at least one public service per week

RMEA – Receptive Music-Evoked Affect

Sanctification (progressive sanctification) – the process by which a professing Christian takes on the characteristics of Jesus Christ in daily life

secular music – any music that has no clearly or overtly religious lyrics, or music without lyrics that is not purposefully and regularly used as a part of a worship service

SEM - Strong Experiences with Music

special music – songs presented in a church service by a choir, soloist, or ensemble (as opposed to congregational music)

Taglish – the colloquial combination of Tagalog and English used in the Philippines

Introduction

The purpose of the research behind this thesis is to explore several questions:

1. Do participatory events evoke emotion in the same way as passively perceived events? More specifically, is *emotion* experienced in the act of congregational singing?
2. If emotion, or some other affect, is experienced in congregational singing, how does the lived experience compare to the definition of affective experience described in appraisal theories of emotion?
3. If emotion is evoked in the congregational singing experience, what effect does it have in the participant?

Several issues drove my attention to these questions. As a conductor of choirs and orchestras, I often found myself encouraging musicians to feel the emotion that the music seemed calculated to portray. In preparation for a performance of the Mozart REQUIEM, I asked a choir to feel the fear of the *Dies irae* or the despair and hopelessness in the *Lacrimosa*. With the instrumentalists, I did not so much ask them to *feel* as to *portray* in performance. Some years later, I stopped asking choir members to feel the emotion the music was depicting. Singers did not perform as well when they focused on *experiencing* the emotions of the music, rather than their ‘work’ as a choir. Performances improved! I began suggesting ‘It is not the musician’s job to *feel* what they are performing; it is their job to help the audience hear and feel it.’ However, it was apparent to me that the singers still experienced emotion when performing. During this transition in rehearsal pedagogy, I was also exploring research on the perception and experience of music-evoked emotion in audiences. I conducted a large, multi-year, multi-cultural feasibility study on the universality of perceived emotion in music.¹ Simultaneously, research on the experience of performers was growing, but little attention was given to *performative* (non-performance) contexts, such as congregational singing or other active music-making that is not a concert performance, e.g., a group of friends ‘jamming’ in a living room, or football fan songs.²

¹ Douglas Bachorik, *A Feasibility Study on Cross-Culturally Perceived Emotion in Music* (Quezon City, 2012).

² The use of the term *performative* here should not be confused with other uses of the term in various areas of research, such as Brad Haselman’s proposal for a performative research methodology (Haselman, Brad, ‘A Manifesto for Performative Research’, *Media International Australia Incorporating Culture and Policy*, 118 (2006), 98–1060), or the performance of emotions (Harkins, Angela Kim, ‘A Phenomenological Study of Penitential Elements and Their Strategic Arousal of Emotion in the Qumran Hodayot (1QH^a Cols. 1[?]-8)’, in *Ancient Jewish Prayers and Emotions: Emotions Associated with Jewish Prayer in and around the Second Temple Period*, ed. by Stefan C. Reif and Renate Egger-Wenzel (Berlin/Boston: De Gruyter Mouton, 2015), pp. 297–316).

Congregational singing includes a significant number of activities, contexts, and emotion inducers. When a church sings, many individuals are singing together. Each congregant brings differing histories, understandings of the church experience, levels and types of commitment to their faith, levels of comprehension of the lyrics they sing, personalities, moods, and expectations of the experience of worship. Several stimuli are at play: the actual music itself, hearing the entire congregation sing, hearing people in close proximity, the instrumental accompaniment, and past experiences of singing the same song, to name a few.

The examination of emotion in such a rich context is like scrutinizing a life-size, three-dimensional jigsaw puzzle or giant Lego construction. At first, we recognize what we are looking at, but the closer we get, the more we see the components that make up the whole. With even closer inspection, we begin to see the individual pieces used to construct the model. If we take a magnifying glass to one piece, we can see a differentiation of color and texture, shape and function, that is not discernable when we view the whole. Emotion research must include minute detail while never losing sight of the big picture.

Music-evoked emotion in a performative context further complicates the picture of emotion that emerges in various kinds of research. That complication, however, can sometimes shed light which we may shine on the broader questions of emotion. A thorough exploration of lived experience – what people feel, and think about those feelings, reminds us of the bigger picture and keeps details and mechanics from unduly dominating our view.

This thesis begins with a survey of dominant emotion theories that drive much current psychological and physiological research. We then see those ideas reflected in music-emotion theory. Ultimately, I establish the Component Process Model as the basis for examining music-evoked emotion in the congregational singing experience.

Cultural conditioning and expectations play a significant role in emotion experience and the perception of life and experience. Chapter Four contains a presentation of contemporary urban Filipino contexts, as well as the more specific church milieus of two congregations observed in the study. Due to the importance of music in Christian worship, Chapter Two comprises a detailed presentation of the pertinent theological contexts.

Chapters Five and Six contain the results of triangulating the Component Process Model with each church's theological expectations and the lived experience of congregants. Chapter Seven answers the original questions for the thesis and forms new questions for further consideration.

Several challenges arise in the study of emotion in congregational singing. First, there is the issue of acquiring ecologically valid information. Doing so always

implies less “control” over the study; however, the complexity of the data gathered is appropriate to the complexity of the experience. Second, while the experience of an individual is well worth in-depth study, the fundamental questions seem to require a broader range of experiences. ‘The study of congregational music has an uneasy relationship with traditional disciplinary boundaries and, as a result, has been engaged in a somewhat selective manner within the academy.’³ Chapter Three contains detailed information about the methodological challenges and solutions adopted to ease that relationship.

In the course of this research, at least two crucial, related matters came to light which weave themselves in and out of the thesis. One is the potentially significant difference between the experience of music-evoked emotion in someone who is listening to music, compared to what is evoked in someone who is making music. The other is the issue of what exactly evokes the emotion. In other words, what is the stimulus? These matters are touched on repeatedly throughout the thesis.

Before moving on to the research itself, it may be profitable to rehearse what this study does not examine. It is not primarily:

- a full ethnographic study of a people group;
- a comprehensive psychological study of emotion in the Philippines;
- a sociological study of two congregations;
- a cross-cultural study of emotion; or,
- a theological prescription for the Christian use of music.

The goal of the thesis is as simple and complex as the three original questions, and the tools incorporated were, I believe, adequate to the task. Perhaps a refinement of those tools can be made from the results of this study. However, the thesis does answer the questions in a way that I hope furthers an understanding of music-evoked emotion and benefits the study of congregational music. Lastly, I hope that the results of the research will, in some way, repay the case study congregations for their kindness and hospitality.

³ Mark Porter, ‘The Developing Field of Christian Congregational Music Studies’, *Ecclesial Practices*, 1.2 (2014), 149–66 (p. 151).

1 Chapter One: Theories of emotion

Understanding emotion is direct and personal in experience and frustratingly complex in research. Most people recognize emotion in themselves and others. They see the big picture and are fascinated by what “makes them tick.” Due, in part, to this widespread interest, the careful assessment of emotion has been approached from every discipline and continues to be a major focus of psychological research. Perhaps this bit of research will shed further light on one piece of the puzzle, while simultaneously making the whole image a little clearer.

1.1 Difficulties in defining emotion

Every discussion of emotion seems to begin with an intellectual wrestling match of definitions and theories. Seemingly irreconcilable wedges have been driven into the research of a topic that is at the heart of what it means to exist and be human.⁴ Those wedges include divisions by and within disciplines, different languages and cultures, and diversities of world views and belief systems. Because of this, we will not break from such a well-established heuristic exercise.⁵

Since the focus of this study is the presence and influence of music-induced emotion, we will view the broad range of emotion theory according to concepts of emotion *experience*. Three general views of emotion place the *locus* of the experience in different parts of the human make-up: 1. primarily physiological – emotion as a feeling; 2. primarily cognitive – emotion as thought; and, 3. an inseparable combination of human faculties – emotion as a ‘whole person’ experience. After a presentation of theories, we will identify the framework for the study, and then give a working description of emotion. The second part of the chapter focuses on the use of emotion theory in the study of emotion in music.

Although there is significant research and speculation about emotion in animal

⁴ There is significant research into emotion in animals, especially within evolutionary psychology and neurology. See the recent work of Iacoboni, Lenzi, Brothers, Watanabe, Kuczaj, among others. Some researchers express caution: ‘It is simply not possible to ascribe emotional states to animals with full confidence.’ [George A. Bonanno, Laura Goorin, and Karin G. Coifman, ‘Sadness and Grief’, in *Handbook of Emotions*, ed. by Michael Lewis, Jeannette M. Haviland-Jones, and Lisa Feldman Barrett, 3rd ed (New York: The Guilford Press, 2008), pp. 797–810 (p. 802).]

⁵ ‘The scientists’ responses clearly showed that “emotion” has several different meanings, all apparently heuristic.’ Carroll E. Izard, ‘The Many Meanings/Aspects of Emotion: Definitions, Functions, Activation, and Regulation’, *Emotion Review*, 2.4 (2010), 363–70 (p. 367).

life,⁶ we will limit the focus to the human experience. Philosophies of emotion tend to be divided between current trends in positivistic emotion research, which rely heavily on neurology and empirical or observational data.⁷ Various means of recording brain activity and bodily reactions during emotion episodes play an expanding role. Some philosophical and sociological views are more skeptical, seeing emotion as beyond discovery by such ‘sciences of the mind’ alone.⁸ Linguists and anthropologists strongly question research based on assumptions of emotion that have not been supported by wider fields of study, especially in non-Western cultures and societies. Catherine Lutz’s groundbreaking research into ‘unusual’ taxonomies of emotion in the Ifaluk calls into question many accepted presumptions. These include the very concept of emotion, as commonly defined, or the idea that emotion experience is the same across all cultures.⁹ Although issues of terminology are continuously debated, the terms *emotion* or *affect* to denote a category of experience or state of being that is different from cognition (thought), will, and behavior, seems to be accepted without question.¹⁰ Anna Wierzbicka, however, responds critically to purely or predominantly ‘scientific’ emotion definitions, and an English-centric approach:

“Emotion” is an English word. Evidence suggests that all languages have a word for “feel” (as in “I felt something good/bad”), as well as for 60 or so other concepts (Goddard & Wierzbicka, 2002), but not for “emotion.” Thus, the English word “emotion” imposes a particular language- and culture-specific perspective on

⁶ Giovanna Colombetti, *The Feeling Body: Affective Science Meets the Enactive Mind* (Cambridge, Mass: The MIT Press, 2014), p. 19. Klaus R. Scherer, ‘Expression of Emotion in Voice and Music.’, *Journal of Voice : Official Journal of the Voice Foundation*, 9,3 (1995), 235–48 (p. 235).

⁷ ‘Much philosophical work on the emotions is pursued by adherents of philosophical naturalism, the view that philosophy deals in knowledge of the natural world no different in principle from that revealed by the sciences. These philosophers look to the sciences of the mind to illuminate philosophical questions about emotion.’ Paul E Griffiths, ‘Current Emotion Research in Philosophy’, *Emotion Review*, 5,2 (2013), 215–22 (p. 215).

⁸ ‘Many philosophers still believe that important truths about the mind can be discovered using distinctively philosophical methods and working independently of the sciences of the mind. Some also believe that these truths are different in kind from those revealed by the sciences.’ Griffiths, p. 215.

⁹ Catherine A. Lutz, *Unnatural Emotions: Everyday Sentiments on a Micronesian Atoll & Their Challenge to Western Theory* (Chicago, IL: The University Of Chicago Press, 1998).

¹⁰ Although much of the current literature presents a highly complex picture of emotion as a discrete experience, or even a biological *kind*, several perspectives either reduce emotion to a physical sensation, e.g., being cold on a January day in Wisconsin, or to a thought, i.e., recognizing a physical state: “I am cold”.

human feelings.¹¹

Issues of language and labeling extend beyond the concept of emotion to the organization of information, even within a single disciplinary perspective. ‘The disagreement about the exact number and labelling of emotion categories suggests that these may be based on linguistic and cultural taxonomies, rather than on emotions themselves.’¹² Due to such fundamental challenges, we will survey the prominent prongs of emotion research. Ultimately, we will narrow our focus to a framework that will guide our approach to the theological perspectives and experiences of Filipino churches in congregational singing. Perhaps we can pull from this rich, Byzantine tapestry a few strands useful for weaving one little patch of the emotion picture.¹³

1.1.1 Families of emotion theories

‘But feelings can’t be ignored, no matter how unjust or ungrateful they seem.’

Anne Frank

What are emotions? Why is emotion so prominent in poetry, music, drama, and relationships? Was Mark Twain right when he opined ‘Any emotion, if it is sincere, is involuntary’? If so, then why would Judith Orloff say, ‘How you react emotionally is a choice in any situation’? Nearly all people experience emotion, and, it seems, everyone has very definite ideas about emotions.

In struggling towards some consensus about emotion, philosopher Ronald de Sousa observes that ‘Emotions are ... characteristically the most obviously embodied of our mental states. Their manifestations are both mental and physical, and theories of emotion over the last century and a half have distributed themselves along the path of a pendulum swinging between the physiological and the intentional poles.’¹⁴ The personal and ubiquitous nature of *emotion* makes the topic a magnet for exploration that is nearly impossible to accomplish with complete dispassion, if such is possible or desirable in any arena. The idea

¹¹ Anna Wierzbicka, ‘On Emotions and on Definitions: A Response to Izard’, *Emotion Review*, 2.4 (2010), 379–80 (p. 379).

¹² Marcel Zentner and Tuomas Eerola, ‘Self-Report Measures and Models’, in *Handbook of Music and Emotion* (Oxford University Press, 2009), pp. 187–221 (p. 198).

¹³ Colombetti, *The Feeling Body: Affective Science Meets the Enactive Mind*, p. xiv.

¹⁴ Ronald de Sousa, ‘The Mind’s Bermuda Triangle: Philosophy of Emotions and Empirical Science’, in *The Oxford Handbook of Philosophy of Emotion*, ed. by Peter Goldie (Oxford; New York: Oxford University Press, 2010), pp. 95–117 (p. 100).

that emotions are linked to thought and action, with their requisite impact on society, has fueled a desire to both systematize an understanding of emotion and develop systems to control such a powerful force. From the fundamental proposals of Aristotle in *Rhetoric*,¹⁵ to Jonathan Edwards' seminal *A Treatise Concerning Religious Affections*,¹⁶ to Jean-Paul Sartre's brief *The Emotions*,¹⁷ thought on emotion has been driven by a variety of world views, a sense of obligation or moral responsibility (or lack thereof), and a desire to know one's self. Not only do theories '[...] implicitly posit different ontologies of emotion [...]'¹⁸ they also imply ontologies, theories, and theologies regarding the very nature of existence, life, and humanity. We can only expect that numerous and contradictory hypotheses will simultaneously compete for our attention.

How do we create or select a theory of emotions to study or use as a tool? David Sander suggests that a model may be developed based on how the following questions are answered: 'Is emotion an expression?' 'Is emotion an action tendency?' 'Is emotion a bodily reaction?' 'Is emotion a feeling?' 'Is emotion a cognition?'¹⁹ He condenses the vast array of answers into three major models of emotion: 'basic emotion models, circumplex/bidimensional models, and appraisal models' which 'all seem to consider that an emotion is not unitary but rather has several components.'²⁰ He then organizes the various theories by taxonomies of emotion: epistemic emotions, moral emotions, object-derived or driven emotions,²¹ positive versus negative emotions, and basic or discrete emotions.²² De Sousa seems to survey emotion theory based on how emotion is treated, i.e., whether or not emotion experience is a discrete object or independent experience.²³ A discipline-based approach informs Gregory

¹⁵ Aristotle, *Aristotle in 23 Volumes, Translated by J. H. Freese*, ed. by J. H. Freese (Medford, MA: Harvard University Press, 1926).

¹⁶ Jonathan Edwards, *A Treatise Concerning Religious Affections: In Three Parts* (Oak Harbor, WA: Logos Research Systems, Inc.).

¹⁷ Jean-Paul Sartre, 'The Emotions: A Sketch of a Theory', in *What Is an Emotion? Classic and Contemporary Readings*, ed. by Robert C. Solomon (Oxford; New York: Oxford University Press), pp. 192–95 (pp. 192–95).

¹⁸ Ronald de Sousa, 'Stanford Encyclopedia of Philosophy', *The Stanford Encyclopedia of Philosophy (Spring 2014 Edition)* (Stanford University Press, 2003), p. 2.

¹⁹ David Sander, 'Models of Emotion: The Affective Neuroscience Approach', in *The Cambridge Handbook of Human Affective Neuroscience*, ed. by Jorge L. Armony and Patrik Vuilleumier (Cambridge: Cambridge University Press, 2013), pp. 5–53 (p. 23ff).

²⁰ Sander, p. 16.

²¹ Sander sees object-derived emotion theories as categorizing objects thus: self-reflexive, aesthetic, make-believe, counterfactual, and social. Sander, pp. 12–13.

²² Sander.

²³ de Sousa, 'Stanford Encyclopedia of Philosophy'.

Johnson's survey: emotion in evolution studies, social and anthropological studies, and psychological and physiological research.²⁴ Klaus Scherer's summary of psychological models includes the *dimensional* (which tend to focus on levels of arousal or feeling), *discrete emotion* (fundamental emotions, rooted in Darwinian theory), *meaning orientation* (language- or cultural-driven constructs), and *componential models* (experience-appraisal-reaction patterns).²⁵ Lisa Feldman Barrett and her colleagues survey 'scientific accounts of emotion experience' with a critical eye towards purely behaviorist psychology and causal research.²⁶ They correctly state that 'describing how emotion experiences are caused does not substitute for a description of what is felt, and in fact, an adequate description of what people feel is required so that scientists know what to explain in the first place'.²⁷ Models based on a purely materialist view, such as Jamesian and neo-Jamesian theories, are inadequate if the research stops there.

In order to examine specific dominant or influential emotion theories, a simplified version of Scherer's categorizations will be helpful. Emotion models may be classified in one of the following families: emotion experienced as a neurophysiological event or reaction, as a cognitive event or process, or as an integrated experience. Each will be discussed briefly, followed by a model and description for this study.

1.1.1.1 *Emotion experienced as a neurophysiological event or reaction*

One school of thought regarding emotion views the experience as an unperceived neurophysical sensation or *feeling*, excited by a stimulus, which immediately causes a change in some aspect of the physical state of a person. The *perception* of bodily change is the emotion knowingly experienced by that person.²⁸ For example, a boy hears the loud sound of a ferociously barking German shepherd. The neurophysiological reception of that sound increases his heart rate, causing him to begin to perspire and quickly look about for the source of the sound. As the boy's body changes in these ways, he consciously or unconsciously perceives his combined physical states as the emotion of fear. The time from initial reception to perception is nearly instantaneous. Physical

²⁴ Gregory Johnson, 'Theories of Emotion', *Internet Encyclopedia of Philosophy* <<http://www.iep.utm.edu/emotion/>> [accessed 11 February 2016].

²⁵ Klaus R. Scherer, 'Psychological Models of Emotion', in *The Neuropsychology of Emotion*, ed. by Joan C. Borod (Oxford; New York, 2000), pp. 137–62.

²⁶ Lisa Feldman Barrett and others, 'The Experience of Emotion', *Annual Review of Psychology*, 58 (2007), 373–403 (p. 375).

²⁷ Feldman Barrett and others, p. 374.

²⁸ Feldman Barrett and others.

experience, unmediated by conscious thought, drives emotion.

Emotions, according to James [William James, a pioneer of this view of emotion], were those feelings that arose as the result of the physiological and neurological changes that typically occurred as the result of the perception of some exciting fact. As James put it, “My theory...is that the bodily changes follow directly the perception of the exciting fact, and that *our feeling of the same changes as they occur is the emotion.*”²⁹

Researchers working from this area of theories must seek to account for the ‘perception of the exciting fact’ as non-cognitive, or by relegating cognition to a merely physiological process. The difficulty is in maintaining the materiality of emotion while allowing for at least a ‘pop psychology’ sensibility of the mind being more than the brain.

Contemporary neo-Jamesian research frequently finds itself struggling with two issues: 1. appraisal - the role of perception and evaluation; and, 2. time - the gap between initial exposure to a stimulus, as well as the ongoing nature of stimulation. Some psychologists suggest that a two-step process and a two-track mind are key to the dilemma of cognitive involvement in a physical definition of emotion. The two-step process allows for emotions to be ‘physiology plus sensation, by way of an intricate causal theory of perception (Prinz, 2004).’³⁰ Appraisal, in this sense, is a neurophysiological response to the initial physical change due to stimulus reception. Other researchers suggest that, after the physiological change, identification takes place. This step is cognitive.³¹ The struggle to account for a cognitive component in a purely physiological theory often seems to limit cognition in strict physicality; i.e., to its neurological components or interactions.

²⁹ John Deigh, ‘Concepts of Emotions in Modern Philosophy and Psychology’, in *The Oxford Handbook of Philosophy of Emotion*, ed. by Peter Goldie (Oxford; New York: Oxford University Press, 2010), pp. 17–40 (p. 20). [emphasis added]

³⁰ Robert C. Solomon, ‘The Philosophy of Emotions’, in *Handbook of Emotions*, ed. by Michael Lewis, Jeannette M. Haviland-Jones, and Lisa Feldman Barrett, 3rd ed (New York, NY: The Guilford Press, 2008), pp. 3–16 (p. 13).

³¹ ‘In psychology, Columbia University psychologists Stanley Schachter and Jerome E. Singer have stated this neo-Jamesian “two components” view rather bluntly: an emotion is a physiological reaction, as James insisted, but it is also the cognitive activity of “labeling,” that is, identifying the emotion as an emotion of a certain sort, which involves “appropriate” knowledge of circumstances.’ Robert C. Solomon, ‘What Is an Emotion?’, in *What Is an Emotion? Classic and Contemporary Readings*, ed. by Robert C. Solomon, 2nd ed (Oxford; New York: Oxford University Press, 2003), pp. 1–2 (p. 1).

Subtle and sophisticated variants to physiological theories include the semantic-network model, where emotion is a ‘central, organizing node.’³² Emotion, here, is a neurological collection of ‘beliefs, antecedents, and physiological patterns’ which excite ‘autonomic reactions, expressive behaviors, emotion-related events, and personal memories’ outside of consciousness and separate from cognition in the sense of active or volitional mental activity.³³ Such collections become hardwired into the brain, either genetically or through past experiences. They are beyond or below perceived cognition. This theory resonates with an evolutionary psychological theory of “emotions [as] superordinate mechanisms that evolved to coordinate the activity of other programs in the solution of adaptive problems.”³⁴ Within this realm of thought we find the proposal of distinct emotions, which posits a core set of basic emotions (anger, fear, joy, disgust, sadness, happiness, shame, and guilt).³⁵ Based on the work of Nico Frijda and others, an expansion of basic emotions postulates the existence of higher-order or refined emotions, that do not motivate action or behavior.³⁶ Various domain theories of emotion, such as circumplexes of reaction categories, i.e., arousal, valence, and activation, are typically considered under the umbrella of physiological theories of emotion also.³⁷

On the borders of theories of emotion as purely physiological lie the hypotheses of bodily-extended emotions³⁸ and embodied-simulation theories.³⁹ These ideas lead to multi-layered definitions of emotion that can account for the role of experience, belief, and culture (as more than embedded chemical brain processes), which will be discussed in sections 1.1.2.1 and 1.1.2.3.

³² Paula Niedenthal, ‘Emotion Concepts’, in *Handbook of Emotions*, ed. by Michael Lewis, Jeannette M. Haviland-Jones, and Lisa Feldman Barrett (New York, NY: The Guilford Press, 2008), pp. 587–600 (pp. 593–94).

³³ Niedenthal.

³⁴ Laith Al-Shawaf and others, ‘Human Emotions: An Evolutionary Psychological Perspective’, *Emotion Review*, 2015, (p. 1).

³⁵ Marcel Zentner, Didier Grandjean and Klaus R Scherer, ‘Emotions Evoked by the Sound of Music: Characterization, Classification, and Measurement.’, *Emotion (Washington, D.C.)*, 8.4 (2008), 494–521 (p. 495).

³⁶ Zentner, Grandjean, and Scherer. Nico H. Frijda and Louise Sundararajan, ‘Emotion Refinement: A Theory Inspired by Chinese Poetics’, *Perspectives on Psychological Science*, 2.3 (2007), 227–41.

³⁷ Sander, p. 33.

³⁸ Joel Krueger, ‘Varieties of Extended Emotions’, *Phenomenology and the Cognitive Sciences*, 2014.

³⁹ Niedenthal.

Emotion, as a neurophysiological event, is defined, primarily, as feeling or sensation. Thought or cognition play a role, only when they are viewed as automated, in-born or inculcated, involuntary, and mostly imperceptible. Emotion just happens.

1.1.1.2 *Emotion experience as a cognitive event or process*

Cognitive theories of emotion are fewer in number and more limited in scope than the category previously discussed. *Cognition* and *thought* are used here in the sense of perceived, volitional, and directed consciousness. With roots that reach back to Freud and Aristotle, the cognitivist approach defines the experience of emotion as the *evaluation* of a stimulus.⁴⁰ A stimulus may be an object or event outside of a person, or within a person. 'Internal' stimuli might include physiological reactions to another internal or external stimulus, a memory, or a perception of self. Returning to our example of the boy and the German shepherd, the emotion experience can be said to be the state the child enters upon his evaluation of the danger he is in because of the dog. Strictly applied, *evaluation* or *appraisal* of an object is the emotion stimulus, not the autonomic physical reaction to the dog or the feeling of those physical changes in the body because of the sight of the dog.

A key component of cognitive theories is the idea that emotions are a collection of beliefs.⁴¹ One representative theory is *emotion as judgment*. Robert Solomon states that emotion is 'a basic judgment about our Selves and our place in our world, the projection of the values and ideals, structures and mythologies, according to which we live and through which we experience our lives.'⁴² An extreme version might look like this: a Rwandan Tutsi sees a Hutu being attacked and robbed. If the Tutsi has a deep-seated hatred of Hutus, she may experience joy at the sight. A fellow Hutu, seeing the same sight – the same external stimulus or object – might feel fear or anger. Emotion is based on judgment. Cognitive theorists are careful to point out that judgments and appraisals are not always or necessarily conscious or volitional.⁴³ Similar to the semantic-network model and domain theories from neo-Jamesian perspectives, emotion responses are initiated by 'ingrained' or hardwired judgments, or any number of components within the various functioning areas and interactions of the brain.

⁴⁰ Deigh, pp. 25–26.

⁴¹ de Sousa, 'Stanford Encyclopedia of Philosophy', p. 14.

⁴² Johnson. Quoting Robert C. Solomon, *The Passions: Emotions and the Meaning of Life* (2nd ed.). Indianapolis, IN: Hackett.

⁴³ 'Just like the judgement theorists, Roseman and the other appraisal theorists say that these appraisals do not have to be deliberate, or even something of which the individual is consciously aware.' [Johnson.]

Judging, in this context, is the mental ability that individuals use when they acknowledge a particular experience or the existence of a particular state of the world - what Martha Nussbaum calls 'assent[ing] to an appearance'.⁴⁴ Perception theories redirect judgment away from the object itself (assuming that is indeed possible), and onto the *reception* of the object or stimulus. The ultimate stimulus of the emotion experience is a person's perception of something, whether or not the perception is accurate. We react to our reactions, and that is emotion. This process internalizes emotion, perhaps to the realm of the mind alone. In the Hutu example, the external stimulus (the attack on the Hutu) is not what initiates an emotion response. The actual stimulus for the emotion experience is the *reception* of the external stimulus (the Tutsi's initial *response* to the sight). In this case, we might argue that the emotion stimulus is not the sight of the robbery, but the personal perception of that event. The Tutsi reacts to her reaction, judges her judgment, and that is the emotion experience.

Just as purely materialist, *brain = mind* theorists dance around the essential cognitive aspects of emotion, cognitive theorists struggle to delimit emotion as perception or judgment. A chief component in establishing such a limitation is the emphasis on an object and the person's view of that object before the stimulus event. 'Emotions may be characterized by physiological changes, but, more importantly, they are object-focused.'⁴⁵ Interestingly, a movement within this perspective tends to give emotion a formative role in thought: 'Emotions set the agenda for beliefs and desires: one might say that they ask the questions that judgment answers with beliefs and evaluate the prospects that may or may not arouse desire.'⁴⁶ This concept will return in the examination of Evangelical thought on emotion.

Another difficulty for a purely cognitive seating of emotions is the issue of consciousness. In Izard's interesting survey, he found that 'all the scientists agreed that there are rapid and automatic connections among emotion and cognition. They also agreed that such processes might operate unconsciously (or perhaps more precisely at a level of awareness that is not accessible for verbal report).' However, the 'scientists noted that there are innumerable conscious

⁴⁴ Johnson.

⁴⁵ Stephen Davies, Patrik N. Juslin and John A. Sloboda, 'Emotions Expressed and Aroused by Music. Philosophical Perspectives', *Handbook of Emotion. Theory, Research, Applications*, 2010, 15-43.

⁴⁶ Davies, p. 18.

emotion–cognition connections as well.⁴⁷

A legitimate challenge to both *emotion experience as a neurophysiological reaction* and *emotion experience as a cognitive process* is that our perception cannot be divorced from the sensory inputs which allow us to perceive. We see a fire in our kitchen; we *feel* the heat; we *smell* the smoke, and we *sense* proximity, our physical condition at the moment (being sick, sleep-deprived, robust, or rested). All of these influence emotion. At the same time, the knowledge of what fire can do, the recollection of past experiences with fire or portrayals of fire, also influence emotion experience. Therefore, it seems that the experience of emotion may not be only cognitive or physical, thought or feeling. Much recent scholarship on emotion has become more holistic and interdisciplinary in approach because such lines of demarcation become increasingly blurred upon closer inspection.

1.1.2 Families of integrative emotion theories

The challenges just discussed have served as an impetus for convergences of theories. Several integrated approaches seek to account for the massive amount of data shedding light on emotion mechanisms. Some approaches seek to assimilate divergent research based on specific ontologies of humanity. What we believe about what we are will direct our organization of research data. Within the realm of complex or multi-layered theories of emotion, the divide previously discussed can often be detected. The following theories or models seek to combine and balance the many factors that make up emotion experience. The first two are grounded in the competing perspectives, but researchers representing both theories strive to consider all relevant information. Each theory, to varying degrees, opens the theoretical door more widely for influences such as culture, sociology, and morality.

1.1.2.1 Integrated approaches favoring a cognitive emphasis

Coming from a cognitive perspective, the appraisal theory (as espoused by Sander, Scherer, and others) presents emotion as a complex process involving the following: autonomic neurophysiological reactions to an event or object, an initial urge to act, the bodily response to that urge (or action tendency), and the conscious sensation of the experience.⁴⁸ These components activate quickly but stretch across time,⁴⁹ and are strongly influenced by the level of significance the

⁴⁷ Izard, p. 368.

⁴⁸ Sander.

⁴⁹ Peter Kuppens, 'It's About Time: A Special Section on Affect Dynamics', *Emotion Review*, 7.4

respondent places on the original event or object.

Klaus Scherer's Component Process Model presents a small set of characteristics that distinguish emotion from other sensations, experiences, or cognitive activity. Scherer's proposal carefully joins divergent views of emotion into a process that includes most, if not all traits seen as part of emotion. Emotion is 'an episode of interrelated, synchronized changes in the states of all or most of five neurological and physiological processes'.⁵⁰ The creation of an emotion experience includes several ingredients, such as attention to an event or stimulus, the person's perception of the significance of the stimulus, an internal, unconscious synchronization of all the parts of the emotion response, constant modification or regulation of the response, change of behavior in response, and intensity (usually of shorter duration).⁵¹ The chart below presents the various processes at work in emotion:

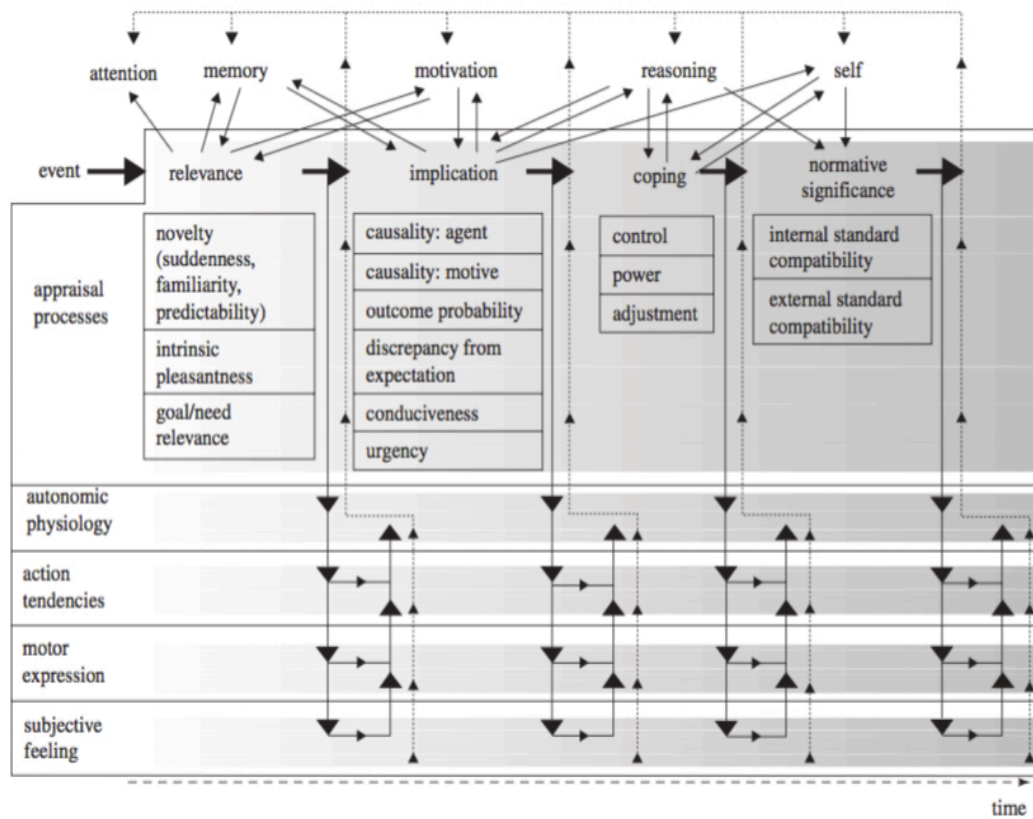


Figure 1: Comprehensive illustration of the CPM of emotion. 'The dynamic architecture of emotion: Evidence for

(2015), 297–300.

⁵⁰ Klaus R. Scherer, 'What Are Emotions? And How Can They Be Measured?', *Social Science Information*, 44.4 (2005), 695–729.

⁵¹ Scherer distinguishes between intrinsic appraisal (based on genetic and/or learned preferences) and extrinsic or transactional appraisal, which judges events based on the perceived benefit to the respondent.

the component process model' by Klaus R. Scherer Cognition and Emotion Vol 23:7 pp. 1307-1351 (2009). Used with permission. Taylor & Francis Ltd, www.tandfonline.com.

Although Scherer recognizes the independence of function in these processes and the related subsystems, he sees them as functioning in an interconnected, interdependent fashion. Several of these processes are described in the experiences presented in Chapter Five, suggesting the CPM as an appropriate framework to examine emotion in a performative music context.

We will explore types of cognition below, but a few issues need to be addressed to complete the picture of emotion in the Component Process Model. In the CPM, emotion is made up of a set of design features:⁵²

1. Emotions are elicited by a stimulus event (*event focus*). The event may be something outside of the person, or internal, which 'trigger[s] a response after having been evaluated for its significance.'⁵³
2. Emotions arise when a person is exposed to an event that is relevant to them. (*appraisal driven*)
3. Emotion is experienced when the subsystems of the body create a synchronized response to the appraisal of the relevance of the event. (*response synchronization*)
4. Emotion is experienced as quickly changing or adjusting during the experience. (*rapidity of change*)
5. Emotion gives rise to a sense of motivation. (*behavioral impact*)
6. Emotion is experienced as an increase in intensity of feeling. (*intensity*)
7. Emotions are short-lived due to the level of intensity and the amassing of significant bodily and cognitive resources. (*duration*)

One limitation of the CPM is that it portrays the mind or cognition as a brain-only set of neurological processes. As will be suggested in sections 1.1.2.3 and 5.2, the incorporation of elements from another framework, such as the 4E, may increase the usefulness of the CPM in lived-emotion studies.

As per Giovanna Colombetti, the 4E framework on cognition emphasizes the role of the body, ontologically, and in terms of defining the mind. A person's moving,

⁵² Scherer, 'What Are Emotions? And How Can They Be Measured?', pp. 699–702.

⁵³ Scherer, p. 700.

acting, and functioning in the world are not merely perceived and contemplated by that person, as if the mind is a hovering, disembodied entity *à la* Dr. Strange. Bodily living is a part of perception, and perception is physiological.⁵⁴ Cognition, therefore, is rooted in physicality. Several tenets of the 4E framework can enhance appraisal theories, such as the Component Process Model. First, the mind is more than the brain and its related neurological processes: ‘the mind is not an immaterial Cartesian substance, a thinking thing, but neither (and more controversially) is the brain its minimally sufficient physical basis.’⁵⁵ The *more than only the brain* aspect of the mind touches specifically on the study of affect: ‘many of the mood-influencing peptides that act as neurotransmitters and neuromodulators in the brain are produced outside the brain.’⁵⁶ The mind can also include extra-body tools, such as a notepad, a group of friends,⁵⁷ or an architectural space. We may incorporate something of the environment we inhabit, at a particular moment, into our minds in such a way that it becomes a part of our bodies and beings, thus influencing our moods.⁵⁸ The images below are a visual example of this idea: the Lindisfarne Castle is the stone walls, but it is also the hill on which it sits. For a time, it is also the scaffolding surrounding it. Human beings function in the same way. Such an expansion of the mind differs from the typical perspective of *stimulus-response* in emotion theory.

⁵⁴ Paul E. Griffiths, ‘Current Emotion Research in Philosophy’, *Emotion Review*, 5.2 (2013), 215–22 (p. 220).

⁵⁵ Giovanna Colombetti, *The Feeling Body: Affective Science Meets the Enactive Mind* (Cambridge, Mass: The MIT Press, 2014), p. xiv.

⁵⁶ Colombetti, *The Feeling Body: Affective Science Meets the Enactive Mind*, p. xiv.

⁵⁷ Giovanna Colombetti, ‘The Embodied and Situated Nature of Moods’, *Philosophia*, February (2017), p. 3 of 15.

⁵⁸ Colombetti, *The Feeling Body: Affective Science Meets the Enactive Mind*, p. 174.



Figure 2: Lindisfarne Castle. Photo credit – the author.

Second, in the 4E framework, cognition and emotion are non-discrete.⁵⁹ The dividing line between feeling, emotion, and appraisal is ‘fuzzy’. Scherer, in principle, does not disagree with this point.⁶⁰

Third, phenomenological tools are essential to the exploration of affective experience. Emotion is a *lived* experience; therefore, methodologies must explore more than neurological mechanisms.⁶¹ ‘Appraisal theorists rarely address the phenomenology of appraising.’⁶² As we will see, phenomenological and

⁵⁹ ‘[...] it is important to bear in mind that the enactive approach entails that there is no difference in kind between cognition and emotion. Rather, both cognition and emotion turn out to be instances of the relentless *sense-making* activity of the precarious living organism as it maintains itself via continuous processes of self-regulation and exchange with the environment.’ Colombetti, ‘The Embodied and Situated Nature of Moods’, p. 5 of 15. See also Colombetti, *The Feeling Body: Affective Science Meets the Enactive Mind*, p. xvii.

⁶⁰ Giovanna Colombetti, ‘Enaction, Sense-Making and Emotion’, in *Enaction: Towards a New Paradigm for Cognitive Science*, ed. by John Stewart, Olivier Gapenne, and Ezequiel A. Di Paolo (Cambridge, Mass, 2010), pp. 145–64. Colombetti does, however, see Scherer’s continued privileging of appraisal as problematic, quoting Camras and Witherington: “[...] the appraisal component of the system [CPM] ends up assuming central executive properties; it is not by any means an encapsulated central executive, but it does operate as a monitoring system for the organization of other systems.” Scherer, ‘What Are Emotions? And How Can They Be Measured?’, pp. 698–99.

⁶¹ Colombetti, *The Feeling Body: Affective Science Meets the Enactive Mind*, p. 61.

⁶² Colombetti, p. xv.

ethnographic research will be especially helpful in understanding congregational worship experiences where quantitative tools are impractical or incompatible.⁶³

Finally, in the 4E framework, we can ‘build’ structures that we then inhabit as a part of ourselves.⁶⁴ This concept will be useful in understanding emotion in a communal setting.

The flexible but disciplined approach of the Component Process Model makes it an excellent tool for the “messiness” of lived-emotion experience. The 4E framework may be useful in expanding the CPM with new processes that are overlooked in appraisal theories. As further delineated in Chapter Three, the combination of several perspectives will create a robust instrument for examining the complex affective experience in congregational singing.

1.1.2.2 Integrated approaches favoring a feelings emphasis

Emotion concept theory comes from a neo-Jamesian foundation: knowledge or identification of an emotion is rooted in the respondent recognizing a physical response as connected to a particular emotion. A conscious or autonomic mental *simulation* of an emotion experience produces a physiological response which the respondent recognizes or categorizes as an emotion, based on their biology, experience, and enculturation. If we return to the barking dog, the process might look like the following: the boy sees the dog, his mind immediately creates an internal simulation of what it feels like to hear and be near a barking dog, that mental simulation spawns a physiological response in the boy, which he then perceives to be fear. Included in this process would be the embedded past experiences of fear. Either consciously or not, only certain past experiences or elements from various past experiences would influence the current experience.

Acquiring emotion knowledge [which drives the mental simulation] is in part determined by the allocation of selective attention to parts of experience or incoming information...even if many processes operate automatically when an emotion is evoked and experienced, this does not mean that a residue of all such processes is present in a representation in long-term memory of the antecedent

⁶³ See Colombetti, *The Feeling Body: Affective Science Meets the Enactive Mind*, p. 106. and Martin D. Stringer, *On the Perception of Worship* (Birmingham, UK: The University of Birmingham Press, 1999).

⁶⁴ Martin D. Stringer, *On the Perception of Worship* (Birmingham, UK: The University of Birmingham Press, 1999).

events or of the experience of the emotion.⁶⁵

Such a theory seeks to satisfy competing components: physiology, cognition, and sociology.

The human mind is selective in what it applies (non-consciously) to its reception of a stimulus. That limiting of consideration in the initial phase of an emotion experience is then further refined at the moment of categorization. A singer or pianist may connect sweating at the brow with nervousness, based on past personal experience or even general knowledge of other people's experiences. Just thinking about going on stage to perform a solo might cause us to sweat, and we therefore, experience nervousness. In this model, emotions are in a constant state of 'education', based on past experiences and memory, among other things. 'Over different experiences with an emotional state, selective attention can be allocated to different aspects of the embodied emotion (because much of it is potentially available to consciousness, including changes in heart rate, breathing, and muscular tension), and this supports nuanced individual and cultural differences in the content of emotion concepts.'⁶⁶ Emotion may be a physiological experience, but it is one that is conditionable.

Integrated theories of emotion often suggest the experience of emotion as a two-factor model. The first factor is the immediate, automatic reaction. The second factor is the regulation of the initial reaction. Such an experience of emotion is reminiscent of that moment in Charles Dickens' *A Christmas Carol* where a poor married couple, in debt to Scrooge, learn of his death. The wife's immediate response is joy and relief, but she quickly adjusts her emotion, seeing her immediate response as inappropriate. Campos and others see the reaction (or generation) and affect regulation of emotion as a unified whole. While recognizing the convenience of analysis in terms of emotion and emotion regulation, they contend that 'such a conceptual distinction does not imply ontological distinctiveness that each process has a separate, real existence that corresponds to the mental distinction.'⁶⁷ Although the dynamic nature of emotion is recognized, this 'whole' emotion theory does not see emotion as 'a linear process first involving the elicitation of emotion' and then regulation.⁶⁸ Emotion may be better viewed as an ongoing state of experience, rather than a

⁶⁵ Niedenthal, p. 597.

⁶⁶ Niedenthal, p. 597.

⁶⁷ Joseph J. Campos, Carl B. Frankel and Linda A. Camras, 'On the Nature of Emotion Regulation', *Child Development*, 75.2, March/April (2004), 377-94 (p. 379).

⁶⁸ Campos, Frankel, and Camras, p. 381.

single, instantaneous episode. Integrated motion models tend to meet on this point, and the CPM emphasizes it.

1.1.2.3 *Integrated approaches that emphasize other factors*

Social and cultural constructions of emotion are not separate theories, but integral components in understanding human emotion. Catherine Lutz, who studied affect in an isolated Micronesian community, argues that understanding emotion requires knowledge of the '[...] cultural views of emotion [which] help construct people's interpretations of their [own] experiences.'⁶⁹ According to social theories, emotion is partially constructed and regulated by the milieu of the respondent: 'Emotions are social not only by virtue of being generated by living in a world with multiple others whose desires, for example, conflict with one's own. Their existence and meaning are also negotiated, ignored, or validated by people in social relationships.'⁷⁰

This social richness and complexity in emotion experience is a primary feature of Ole Riis and Linda Woodhead's work on religious emotion. Seeking to move the discussion of emotion from purely individual experience and understanding, they see '[...] emotion as an active stance towards, and intervention within, a relational context.'⁷¹ Individual feeling is mediated in and by the social context in which we are embedded. Emotion response is influenced by what is acceptable to the group a person belongs to, with regard to response, intensity and duration, and expression. Group emotion (the experiencing of a similar emotion by individuals, simultaneously, in a group setting) and the emotion of being in a group are also elements to be considered. The CPM opens the door to these concerns about perceptions of significance.

The anthropology of emotion brings to the fore issues of ontology and world view that are often absent from the psychological sciences.⁷² We saw earlier Wierzbicka's emphasis on the role of culture via language when she suggested 'the English word "emotion" imposes a particular language- and culture-specific perspective on human feelings.'⁷³ She warns of the dangers of thinking of the term *emotion* as neutral, objective, and universal. Wierzbicka suggests one

⁶⁹ Lutz, p. 210.

⁷⁰ Lutz, p. 212.

⁷¹ Ole Riis and Linda Woodhead, *A Sociology of Religious Emotion* (Oxford: Oxford University Press, 2010), pp. 52–53.

⁷² Geoffrey White, 'Disciplining Emotion', *Emotion Review*, 2.4 (2010), 375–76 (p. 375).

⁷³ Anna Wierzbicka, 'On Emotions and on Definitions: A Response to Izard', *Emotion Review*, 2.4 (2010), 379–80 (p. 379).

solution to this quandary - the use of natural semantic metalanguage (NSM) - to avoid circularity and obscurity in both emotion research and its reporting. Although a critique of NSM is beyond the scope of our work here, Wierzbicka's definition of emotion is a helpful *segue* to what we may call a conglomeration view or meta-description of emotion:

it can be like this:

- a. someone thinks something at some time
- b. because of this, someone feels something for some time
- c. at the same time, something is happening somewhere in this someone's body because of this⁷⁴

Several non-theories, meta-descriptions, and prototype understandings of emotion have been proposed to manage the growing body of knowledge and continued disagreements in emotion research. De Sousa suggests that an 'acceptable philosophical theory' must include or engage the following characteristics:⁷⁵

- emotions are typically conscious phenomena; yet
- dispositions to manifest certain emotion types, such as irascibility, are often unconscious;
- emotions typically involve more pervasive bodily manifestations than other conscious states, but
- they cannot reliably be discriminated on physiological grounds alone;
- emotions vary along a number of dimensions: intensity, duration, valence, type and range of intentional objects, etc.;
- they are typically, but not always, manifested in desires;
- they are distinct from moods, but modified by them;
- they are reputed to be antagonists of rationality; but also
- they play an indispensable role in determining the quality of life;
- they contribute crucially to defining our ends and priorities;
- they play a crucial role in the regulation of social life;
- they protect us from an excessively slavish devotion to narrow conceptions of rationality;
- they have a central place in moral education and the moral life.

Giovanna Colombetti posits *enactivism* as a promising perspective on emotion. Such an approach is 'a complex tapestry of several interrelated and mutually supporting ideas from different fields of inquiry, notably cognitive science,

⁷⁴ Wierzbicka, p. 380.

⁷⁵ de Sousa, 'Stanford Encyclopedia of Philosophy', p. 40.

biology, and the philosophical tradition of phenomenology'.⁷⁶ Included in this are ideas of embodiment: a mind-body perspective that attempts to avoid the extremes of either a Cartesian divide or a pure physicality of the mind. Thought and emotion take place as a function of the whole organism – emotion without the body is impossible, but emotion is not merely a bodily experience. Thinking is not merely a function of neurological processes.⁷⁷ Thought, or thinking, is viewed as entirely integrated.⁷⁸ Colombetti is very careful to define *mind* not merely as the brain, but every part of the human body, plus the material and social context in which a person lives. Emotion is an indivisible faculty of human nature, a fundamental part of existence and thought: 'In particular I think that emotion should be conceptualized as a faculty of the whole embodied and situated organism.'⁷⁹ A key aspect of her proposal is the use of the dynamical systems theory, by which models of highly complex phenomena can be developed.⁸⁰

Seeing emotion as a combination of physiological and cognitive elements (broadly defined) seems to fit best with much of the current relevant research. Such views are not incompatible with the theological perspectives of the case study churches. As Wierzbicka states, 'emotion refers not only to feelings but also to thoughts (as well as to the body): it is the combination of "feel" and "think" which distinguishes "emotions" from "sensations."⁸¹ The CPM, applied with the aid of related integrative theories, may be the most comprehensive view of emotion, best suited to the study of music-induced emotion, experienced individually and collectively. Such a foundational position makes room for the inclusion of less easily quantifiable issues, such as culture, belief systems, and morality. If we view emotion as an integrated experience, we can then deal with questions of emotion-shaping, emotion induction via music, corporate and moral emotions, and impact of emotion on behavior.

1.1.3 Working description of emotion

Before moving on to the issue of music-evoked emotion, it will be helpful to create a working description of emotion or a list of design characteristics, so that we do not lose sight of the forest while looking at one or two trees. Since emotion is a highly complex experience that is far from being completely understood, we

⁷⁶ Colombetti, *The Feeling Body: Affective Science Meets the Enactive Mind*, p. xiv.

⁷⁷ Giovanna Colombetti, 'The Embodied and Situated Nature of Moods', 2017.

⁷⁸ Griffiths, p. 220.

⁷⁹ Colombetti, 'Enaction, Sense-Making and Emotion', p. 3.

⁸⁰ Colombetti, *The Feeling Body: Affective Science Meets the Enactive Mind*, p. 53.

⁸¹ Wierzbicka, p. 380.

may, in an attempt at clarity, set some boundaries for what emotion is. It is not unusual, in the study of music and emotion, to create a 'definitional convergence' with which to work, so I do so here.⁸² Since the Component Process Model is the central tool for examining the experience of emotion in performative music experiences, we borrow from Scherer's framework and add features from several other theories. We can then trace a picture of emotion experience as the state of a person (agent) that:

- is rapidly or immediately established (autonomic)
- is immediately or nearly immediately recognized and categorized (feelings)
- usually includes noticeable physiological changes
- is initiated by an event or object (stimulus)
 - the object may be internal and immaterial
 - the object may be external
- may be influenced by physiological change or activity unrelated to the stimulus
- is of a heightened level of intensity, both mental and physical
- is grounded by the perceived importance of the stimulus, in relation to the agent; perception is driven by many factors, including, but not limited to:
 - the agent's connection to the stimulus
 - the perceived benefit or threat of the stimulus
 - the agent's world view or belief system
 - the perception of others' emotion reaction to the same stimulus
 - the anticipation of others' reacting to the agent's emotion response
 - the agent's past experiences with the stimulus
 - the general cultural expectations regarding emotion
 - experience/expression
 - the agent's desires regarding emotion experience/expression
- is sometimes altered by an almost immediate retroaction of acceptance; adjustment or rejection of the initial entry into the said state can be:
 - conscious
 - non-conscious
- is affected by the current mood and physical state of the agent
- is of a generally short duration
- sometimes is elongated by various factors, such as a very high level of significance or extended evaluation
- becomes a motivation for immediate action, which may or may not take

⁸² Klaus R. Scherer and Eduardo Coutinho, 'How Music Creates Emotion: A Multifactorial Process Approach', in *The Emotional Power of Music: Multidisciplinary Perspectives on Musical Arousal, Expression, and Social Control*, ed. by Tom Cochrane, Bernardino Fantini, and Klaus R. Scherer (Oxford: Oxford University Press, 2013), pp. 121–45 (p. 121).

place

- may be pleasant or unpleasant (valence) in the moment
- may include contradictory or paradoxical elements simultaneously...

where all aspects are happening almost concurrently and continuously.⁸³

As has been mentioned, although emotion is chronological or dynamic in aspect, a person's existence within a state of emotion is only partly linear. We may agree with Waugh, et al., when we recognize 'emotions are constructed from multiple interacting components (Lindquist, Wager, Kober, Bliss-Moreau, & Barrett, 2012) that each unfold along their own time scale'.⁸⁴ In 1981, Kleinginna and Kleinginna sought to establish some consensus on the definition of emotion.⁸⁵ Ninety-two working definitions were collected. The intervening years seem to have brought little consolidation, yet we may agree that emotion is immediate, direct, and easily understood in experience, but almost irreducibly complex in analysis. We attempt to manage that complexity with the CPM, viewed as a framework which may need expansion.

1.1.4 Emotion versus Affect

Nico Henri Frijda and Klaus Scherer, Patrik Juslin, and others have created more streamlined definitions of emotion, as well as other terms used in affective research. While helpful, the lines between feeling, emotion, and mood are still somewhat arbitrary and occasionally shifting. Scherer's definition has been presented already, but it would be helpful to remember the *features* of emotion (which he presents as potentially musically evoked):⁸⁶

1. Emotions are elicited when something relevant happens to the organism, having a direct bearing on its needs, goals, values, and general well-being.
2. Emotions prepare the organism to deal with important events in their lives and thus have a strong motivational force.
3. Emotions engage the entire person, urging action or imposing action suspension, and are consequently accompanied by preparatory tuning of

⁸³ At this point we may picture the state of affect in human experience like the stimulus of a pinball being launched into a machine where several pinballs are already bouncing around – the new ball both affects and is affected by the other balls, the rubber paddles, and all the barriers and rebounding mechanisms in the machine.

⁸⁴ Christian E. Waugh, Elaine Z. Shing and Brad M. Avery, 'Temporal Dynamics of Emotional Processing in the Brain', *Emotion Review*, 2015, p. 323.

⁸⁵ Paul R. Kleinginna and Anne M. Kleinginna, 'A Categorized List of Emotion Definitions, with Suggestions for a Consensual Definition', *Motivation and Emotion*, 5.4 (1981), 345–79.

⁸⁶ Klaus R. Scherer, 'Emotions Are Emergent Processes: They Require a Dynamic Computational Architecture.', *Philosophical Transactions of the Royal Society of London. Series B, Biological Sciences*, 364.1535 (2009), 3459–74 (p. 3459).

- the somatovisceral and motor systems.
4. Emotions bestow *control precedence* on those states of action readiness, in the sense of claiming (not always successfully) priority in the control of behavior and experience.

Frijda and Scherer suggest that these four features establish what is meant by emotion and are what differentiate emotion from other affective states. Scherer defines *feeling* as the subjective experience process, only one of several processes in the experience of emotion.⁸⁷ Admitting to the difficulty in drawing distinctions between various affective experiences, he draws on the features mentioned above, in addition to those referenced earlier in the chapter.

Juslin gives the following definitions:⁸⁸

Affect This term is used as an umbrella term that covers all evaluative – or ‘valenced’ (positive/negative) – states (e.g., emotion, mood, preference). The term denotes such phenomena in general. If that is not intended, a more precise term (e.g., emotion, preference) is used.

Emotion This term is used to refer to a quite brief but intense affective reaction that usually involves several sub-components – subjective feeling, physiological arousal, expression, action tendency, and regulation. Those components are ‘synchronized’. Emotions focus on specific ‘objects’ and last minutes to a few hours (e.g., happiness, sadness).

Musical emotions This term is used only as a short term for ‘emotions that were somehow induced by music’, without any further implications about the precise nature of these emotions.

Mood This term is used to denote affective states which are lower in intensity than emotions, which do not have a clear ‘object’, and which are much longer-lasting than emotions, several hours to days (e.g., gloomy).

Feeling This term is used to refer to the subjective experience of emotions or moods.

While working within the boundaries of these definitions in the thesis, we will use the term *affect* to describe the phenomenological experiences of the

⁸⁷ Scherer, ‘What Are Emotions? And How Can They Be Measured?’, p. 699.

⁸⁸ Patrik N. Juslin, ‘From Everyday Emotions to Aesthetic Emotions: Towards a Unified Theory of Musical Emotions.’, *Physics of Life Reviews*, 10.3 (2013), 235–66 (p. 236).

participants in the case studies. Justification for this comes from the variety of issues that will be described in Chapter Five. The use of terminology will be as follows: *emotion* is used in discussions about emotion theories and research, and when *emotion* is the term of choice for whatever views are under discussion at the moment; *affect* is used in describing the lived experiences related to congregational singing. Of course, the exact words of any quote are used as per the author of the quote. In our use of *affect*, we refer to a range spanning *feeling*, *emotion*, and *mood*, with the focus primarily on emotion but with blurred lines of division. The information presented from the phenomenological data should bear out such usage; therefore, the use of the more generalized term might be beneficial to the study of music-evoked emotion in performative experiences.

1.2 Theories of music emotion

Considering the variety of thought on emotion presented in sections 1.1.1 and 1.1.2, the equally bewildering array of theories regarding the question of emotion in music is not surprising.⁸⁹ Historical and popular thought has long assumed emotion in musical sound and experience.⁹⁰ Significant claims about the power and influence of music date back to the earliest written records of religion and philosophy. The idea that music moves us in deep, meaningful, and impactful ways is hardly limited to a supposed superstitious, intellectually infantile period of human history. Alf Gabrielsson's work on strong experiences with music continues to document such experiences.⁹¹ The influence of music has largely been situated in the perceived connection between musical sound and affect. The view that music portrays and encourages emotion is readily accepted and studied.

⁸⁹ "The whole definition of the phenomenon [emotion in music] itself is intertwined with the theoretical and operational notions of different emotion models, which give rise to entirely different assumptions of the processes involved (e.g., automatic and universal basic emotions versus highly specific, aesthetic feelings of awe)." Tuomas Eerola and Jonna K. Vuoskoski, 'A Review of Music and Emotion Studies: Approaches, Emotion Models, and Stimuli', *Music Perception*, 30.3 (2013), 307–40 (p. 307).

⁹⁰ Patrick N. Juslin and John A. Sloboda, 'Introduction: Aims, Organization, and Terminology', in *Handbook of Music and Emotion Theory, Research, Applications*, ed. by Patrik N. Juslin and John A. Sloboda (Oxford: Oxford University Press, 2010), pp. 3–12. *Musical experience*, in this work, will always refer to the human experience of music, as opposed to a musical object alone. Such experience can include listening only, listening in the context of other activities (such as dancing or viewing a film) or participating as an agent in music-making. A discussion of musical experience may focus primarily on a musical object, such as a score or recording, although its *reception*, as fundamental, is always implied. *Musical sound* refers to the sonic object of music, inclusive of the means of transferral (oral, recorded, notated).

⁹¹ Alf Gabrielsson, *Strong Experiences with Music*, trans. by Rod Bradbury (Oxford: Oxford University Press, 2011).

The question of emotion in music is fraught with anthropological and epistemological quagmires, which are only deepened by musicology. If musical sound is an object, how can such a non-being express anything? If musical experience is dependent on the human receiver or experiencer, is not all musical engagement completely idiosyncratic? How can an audience of thousands seem to experience the same feelings in a concert, yet two people listening to the same piece of music have very different responses? Why can we hear a particular emotion in a specific piece, and yet feel something completely different? In an extensive survey of music and emotion studies, Eerola and Vuoskoski see one fundamental question: how does music induce emotion in the hearers? They then subdivide that question into lines of inquiry:

"The most fundamental question addressed in music and emotion studies is arguably, "How does music evoke emotions in listeners?" This question can be broken down into separate areas of inquiry, such as: 1) What are the putative emotions induced by music, and which components contribute to these? 2) How are emotions conveyed by music (e.g., elements of music, lyrics, sound quality, etc.)? 3) What are the contributions of the situation (e.g., alone/in company, different activities), listener attributes (e.g., expertise, personality), and the intention to regulate one's own affective state? 4) Are the processes involved largely learned or universal, and how are they related to other perceptual, cognitive, and meaning-generation processes in our minds?"⁹²

Many theories have been constructed to answer these and many other questions.

Theories about emotion in music may be organized effectively following the underlying emotion theories discussed previously. Research in recent decades reveals a more disciplined attempt to guide questions and methodologies by these frameworks. Even research that is ostensibly more generalized, or guided by one specific psychological theory, is being contextualized in other differing frameworks.⁹³ One of the most interesting and exciting aspects of music emotion research is that a broad range of perspectives, disciplines, and methodologies are actively engaged. Even fundamental questions of what it means to *be* arise. As we saw after a review of emotion theories, there is a growing sense that emotion and emotion in music are such complex phenomena that no single current framework can accommodate all the data and experiences. Andrea Schiavio and others rightly note that all the current

⁹² Tuomas Eerola and Jonna K. Vuoskoski, p. 307.

⁹³ Zentner, Grandjean, and Scherer, p. 494.

frameworks and avenues of research, even from very conflicting starting points, contribute to the understanding of what is, ultimately, a very personal reality.⁹⁴ This state of affairs strongly influences the need for interdisciplinarity of methodology, as presented in Chapter Three

Before summarizing the broader trends in music emotion research, we will look at several preliminary issues that are pan-disciplinary and pan-theoretical. We can then narrow our focus to the experience of emotion in congregational singing. One key issue is the difference between perceived and experienced emotion. Another is the use of the term *emotion* in relation to the dynamic nature of music experiences. Whether or not emotions experienced via a music stimulus are “really” emotions must be addressed briefly. Then we will return to the challenge of terminology and attempt to bring order to the glossarial chaos, at least for this thesis.

1.2.1 Preliminary issues

1.2.1.1 *Music Emotion Recognition (MER) vs. Music-Evoked Affect (MEA)*

Although an understanding of emotion in music experience has benefited from a great deal of philosophical, and psychological attention, *types* of experiences have not always been carefully delineated. Are we examining what a composer intends, what a performer portrays, or what a listener feels or perceives? One way to delineate the issues in music emotion is to separate *perception* of emotion from *experience* of emotion.⁹⁵

Substantial research has been undertaken to explore the listener’s perception of emotion in music. While recent cognitive and psychological studies have refined quantitative tools, historical and ethnomusicological studies ask similar questions. Referred to in technical literature as Music Emotion Recognition or

⁹⁴ Andrea Schiavio and others, ‘Enacting Musical Emotions. Sense-Making, Dynamic Systems, and the Embodied Mind’, *Phenomenology and the Cognitive Sciences*, 2016, 1–25 (p. 9 of 25).

⁹⁵ Understandably, it is quite difficult to maintain a discussion focused exclusively on perception *versus* experience. How can we discuss the presentation of an emotion without examining the emotional response of the listener? However, if the shift from one to the other is not intentional, the arguments get muddled. For example, in a section on musical *expressiveness*, Michael Spitzer compellingly describes the emotional expressiveness of Schubert’s “Trockne Blumen” maintaining a focus on compositional elements. When he does stray into listener response, it is precise and marked off from the main argument. However, in the next chapter of the same section (Composing the Expressive Qualities of Music), the very first question Tom Cochrane asks of composer Jean-Claude Risset has to do with emotions in the *listener*, not the composition. *The Emotional Power of Music*, ed. by Tom Cochrane, Bernardino Fantini, and Klaus R. Scherer (Oxford: Oxford University Press, 2013).

MER,⁹⁶ these studies might explore perceived sadness in John Dowland's *Lachrimae pavane*, explicating how the composer created a work, in terms of harmonic motion, melodic tessitura, and rhythmic pacing, that most listeners agree sounds sad. The focus of such studies is primarily on the object – musical sound and its affective qualities. Methods used for such research range from detailed musical analysis such as the work of Zbikowski,⁹⁷ to performance studies,⁹⁸ to the cross-cultural studies of Balkwill and Thompson,⁹⁹ and Fritz,¹⁰⁰ and my research in east Asia and North America.¹⁰¹ Theorists, performers, and audiences are not necessarily stating their personal response to a piece. The question is not 'what do you feel?', but, 'what do you perceive or sense?' There may be substantial correspondence between what a person hears in a piece of music and what they actually feel (assuming there is an *affective* response). There may be significant disparity.¹⁰²

The potential for a divergence in perception and response will be discussed briefly.¹⁰³ At this point, we can recognize that people *perceive* emotion in musical sound and performance. That seems to be a primary reason for the ubiquity of music in nearly all spheres of life, art, and entertainment.¹⁰⁴ There is, however, some debate about whether musical sound can stimulate emotions in people. Does music *induce* emotions? When an audience member *feels* sad while listening to the *Lachrimae*, we move into the territory of Music-Evoked Affect (MEA).

⁹⁶ Youngmoo E. Kim and others, 'Music Emotion Recognition: A State of the Art Review', in *11th International Society for Music Information Retrieval Conference*, 2010, pp. 255–66. The term will be used in a more general way.

⁹⁷ Lawrence M. Zbikowski, 'Music, Emotion, Analysis', *Music Analysis*, 29.1–3 (2010), 37–60.

⁹⁸ Such as Bradley W. Vines and others, 'Music to My Eyes: Cross-Modal Interactions in the Perception of Emotions in Musical Performance', *Cognition*, 118.2 (2011), 157–70.

⁹⁹ Laura-Lee Balkwill, William Forde Thompson, and Rie Matsunaga, 'Recognition of Emotion in Japanese, Western, and Hindustani Music by Japanese Listeners', *Japanese Psychological Research*, 46.4 (2004), 337–49.

¹⁰⁰ Thomas Fritz and others, 'Report: Universal Recognition of Three Basic Emotions in Music', *Current Biology*, 19 (2009), 573–76.

¹⁰¹ Douglas Bachorik, *A Feasibility Study on Cross-Culturally Perceived Emotion in Music* (Quezon City, 2012).

¹⁰² Scherer and Coutinho, p. 121.

¹⁰³ Several recent studies have explored the phenomenon of experiencing pleasure while listening to sad music: Scherer and Coutinho; Henna-Riikka Peltola and Tuomas Eerola, 'Fifty Shades of Blue: Classification of Music-Evoked Sadness', *Musicae Scientiae*, 20.1 (2016), 84–102.

¹⁰⁴ It should be noted that music experiences are not always primarily emotive in purpose or experience. In cultures and contexts where music is used for activities other than entertainment and personal expression, emotion might be less 'visible' to the observer.

1.2.1.2 *Kinds of emotion in music*

Another issue related to understanding the experience of emotion in music is the *kinds* of emotions evoked by music. Some theories suggest that affective responses stimulated by music or other art media should be classified differently from ‘real’ or ‘everyday’ emotions. Is the *joie de vivre* you feel in a Bruno Mars dance number as *true* as the sensation you get when your proposal of marriage has just been accepted? Because the object for emotion stimulus is not ‘real’, in terms of potential benefit or danger, numerous researchers have suggested classes of emotions. A list of the terms used to distinguish different kinds of emotion includes coarse and refined,¹⁰⁵ high and low level,¹⁰⁶ or utilitarian, aesthetic, and epistemic.¹⁰⁷ Patrik Juslin has argued that music induces *normal* emotions, but recognizes the paradox involved: ‘This leads to the intriguing scenario that you may know that what you hear is ‘just music’, but the mechanisms that evoke your emotions do not, which can explain why musical events may arouse even emotions that do not appear to ‘make sense’ in a musical context.’¹⁰⁸ Instead of seeing discrete emotion classes, Juslin includes aesthetic judgment as one of the underlying mechanisms in his framework for understanding MEA.¹⁰⁹ Swathi Swaminathan and E. Glenn Schellenberg give a concise review of relatively current thought on this issue.¹¹⁰

At this point, we must briefly discuss a dilemma – what exactly does musical sound evoke? Does it activate an *emotion*, a *mood*, or something else? The

¹⁰⁵ Nico H. Frijda and Louise Sundararajan, ‘Emotion Refinement: A Theory Inspired by Chinese Poetics’, *Perspectives on Psychological Science*, 2.3 (2007), 227–41.

¹⁰⁶ Paul E. Griffiths, ‘Current Emotion Research in Philosophy’, *Emotion Review*, 5.2 (2013), 215–22 (p. 218).

¹⁰⁷ Scherer and Coutinho, p. 125.

¹⁰⁸ Scherer and Coutinho, p. 125.

¹⁰⁹ Patrik N. Juslin, Gonçalo Barradas and Tuomas Eerola, ‘From Sound to Significance: Exploring the Mechanisms Underlying Emotional Reactions to Music’, *American Journal of Psychology*, 128.3 (2015), 281–304. The problem with assuming discrete classes of emotion is that definitions of emotion, while presuming the presence of a stimulus, object, or event, are based on the *reactions* in and of the respondent. To my knowledge, there is currently little evidence for differing neuro-physiological mechanisms being brought ‘online’ because of different classes of stimuli. Scherer and Coutinho wrestle, unconvincingly, to see discrete emotion classes: ‘We suggest that the major difference between utilitarian emotions on the one hand and aesthetic and epistemic emotions on the other is the fact that appraisals concerning goal relevance and coping potential involve different criteria [...] in aesthetic or epistemic emotions compared with utilitarian ones. In other words, an aesthetic or epistemic emotional experience is not triggered by concerns with the immediate relevance of an event for one’s survival or well-being, nor with how well one can cope with the situation.’ Scherer notes that the differentiation comes in the stimulus (‘trigger’), not the response or actual emotion.

¹¹⁰ Swathi Swaminathan and E Glenn Schellenberg, ‘Current Emotion Research in Music Psychology’, *Emotion Review*, 7.2 (2015), 189–97 (p. 192).

various terms are frequently differentiated in psychological research, and Scherer makes a point of speaking of music-evoked *emotion*. Juslin's definitions seem to be followed more or less closely, although there is still a notorious looseness of usage in various studies.¹¹¹ We follow Scherer's understanding that music can and does evoke *emotion*, although I argue that it may be more appropriate to view what music evokes less strictly.

The dynamic nature of musical experience leads to a continual shifting of physiological stimuli and appraisal of what is perceived as a single entity. It is a piece of music, but it does not exist in a single moment only. The duration of a stimulus (if it is an event) or the perception of the stimulus (if it is an object) will influence the intensity of response and the length of appraisal and physiological sensation. The varying intensities of emotion stimulus and response during a musical experience elongate emotion states and thus seem to establish an affective *state* which may be considered a mood. Emotion states may be viewed as doorways that allow us into a space which becomes mood or, more accurately, alters the current mood state. Mood, in MEA, is a subtler, less attention-intensive state. Although there is ample evidence from numerous disciplines to show that musical experience evokes emotion, it may be more profitable to see MEA as evoking varieties of affective experience in an interplay that resembles an intricate, stately dance.

1.2.2 Trends in music-emotion theory

Returning to theories of music emotion, little argument exists amongst researchers, musicians, and audience members about the affective nature of music. However, there is significant disagreement about the nature of music and human interaction, and how that constitutes emotion. Theories of music and emotion are, understandably, tied to theories of emotion, although studies often combine elements of various frameworks.¹¹² Tuomas Eerola and Jonna Vuoskoski conducted one of the most recent and comprehensive surveys of the field. They organized their review of two hundred fifty-one studies into four categories based on different models of emotion measurement.¹¹³ Some studies focus on the perception of emotion in music, examining the 'surface' musical

¹¹¹ Patrik N. Juslin, p. 236.

¹¹² 'One issue that has been holding back advances in understanding the complex phenomena of music-mediated emotions has been the abundance of different emotion theories and concepts – discrete, dimensional, music-specific or something else altogether.' [T. Eerola and J. K. Vuoskoski, 'A Comparison of the Discrete and Dimensional Models of Emotion in Music', *Psychology of Music*, 39.1 (2010), 18–49 (p. 20).]

¹¹³ Tuomas Eerola and Jonna K. Vuoskoski, 'A Review of Music and Emotion Studies: Approaches, Emotion Models, and Stimuli', *Music Perception*, 30.3 (2013), 307–40, p. 309.

elements that create a perception. Many psychological and neurological studies focus primarily on the evocation of emotion in the listener. Two of the dominant models in this category are the *discrete emotions* model and the *dimensional* model. The former refers to a small number of basic emotions that are experienced by all people. The latter refers to the strength of emotional arousal and the pleasantness of that arousal.¹¹⁴

Marcel Zentner and others see the challenge for the study of music-evoked affect as heightened by a lack of accepted terminology. '[...] there is at present no systematic, empirically derived taxonomy of musically induced emotions. As a consequence, researchers apply models and measures from nonmusical areas of emotion research to the study of musically induced emotions.'¹¹⁵ This problem led Patrik Juslin and others to suggest the viability of aesthetic emotions.¹¹⁶ The development of the BRECVEMA framework of emotion mechanisms has brought some level of discipline to the study of music emotion. The various mechanisms include Brainstem reflex, Rhythmic entrainment, Evaluative conditioning, emotional Contagion, Visual imagery, Episodic memory, Musical expectancy, and Aesthetic judgment. Depending on the mix and strength of the individual mechanisms, a person might experience what Juslin considers to be 'everyday emotion', 'aesthetic emotion', or a combination.¹¹⁷

A rigorous attempt has been made to develop a list or taxonomy of emotions that are specifically induced by music. The Geneva Emotional Music Scale (GEMS) has been used to develop a clearer understanding of the differing emotion responses often evoked in music experiences. Such tools and frameworks are bringing a needed level of consistency to music-emotion research. The GEMIAC is a revision and expansion of the original scale.¹¹⁸

The potential limitation with the work of Juslin and others is that assumptions about the nature of the *stimulus* are given greater weight than the actual *response* – the emotion or affect as experienced. The perceived need for musical

¹¹⁴ Cespedes-Guevara and Eerola present a convincing argument against the use of these models. [Julian Cespedes-Guevara and Tuomas Eerola, 'Music Communicates Affects, Not Basic Emotions - A Constructionist Account of Attribution of Emotional Meanings to Music', *Frontiers in Psychology*, 9.FEB (2018).]

¹¹⁵ Zentner, Grandjean, and Scherer, p. 494.

¹¹⁶ Patrik N. Juslin.

¹¹⁷ Patrik N. Juslin, p. 257.

¹¹⁸ Eduardo Coutinho and Klaus R. Scherer, 'Introducing the GENEVA Music-Induced Affect Checklist (GEMIAC): A Brief Instrument for the Rapid Assessment of Musically Induced Emotions', *Music Perception*, 34.4 (2017), 371–86.

or aesthetic *kinds* of emotions is driven almost exclusively by issues of stimulus. In the landmark study that led to the GEMS taxonomy, the authors state their conundrum: ‘But how could we possibly explain that day-to-day emotional experience fits a model that is derived from emotional responses to music?’¹¹⁹ Note that the emotion *experiences* do not seem to be unusual or stimulated by music exclusively. In other words, no one is seeing or positing affective *experience* that is only aroused by music.

1.2.3 Section conclusion

Although some researchers suggest that music does not, in fact, evoke emotion, there is a broad consensus within emotion research that people do recognize emotion and experience affective changes in response to music.¹²⁰ The same understanding is borne out in ethnomusicological and phenomenological studies.¹²¹ Most of the research has focused on Receptive Music-Evoked Affect, although interest in emotion experienced by the performer is growing.¹²²

We follow Scherer and others in seeing that music does evoke emotion, just as other objects do. We may then see how the phenomenological work in this

¹¹⁹ Zentner, Grandjean, and Scherer, p. 515. Scherer has participated in a significant refinement of the GEMS framework. See Eduardo Coutinho and Klaus R. Scherer, ‘Introducing the GENEVA Music-Induced Affect Checklist (GEMIAC)’, *Music Perception: An Interdisciplinary Journal*, 34.4 (2017), 371–86.

¹²⁰ ‘It is one thing to be able to understand the emotional intention of the musician or composer, and another thing to experience actual emotions. Historically, there has been much debate about whether listeners actually experience emotion in response to music. An extreme position (the cognitivist view) is that music does not actually induce emotions (e.g., Kivy, 1990; Konečni, 2008a; Meyer, 1956). Instead, when affective responses occur, they are a consequence of extramusical factors, such as when music makes you angry if your neighbor plays it loudly while you are trying to sleep. Currently, however, there is much agreement that listeners perceive and feel emotions in response to music.’ [Swaminathan and Schellenberg, p. 190.]

¹²¹ The interview and survey data of this study add support. Alf Gabrielsson’s work may be one of the largest testimonies to felt affect in receptive music experiences. See also Joel Krueger, ‘Affordances and the Musically Extended Mind’, *Frontiers in Psychology*, 4 (2014). Numerous cross-cultural studies, such as Laura-Lee Balkwill and William Forde Thompson, ‘A Cross-Cultural Investigation of the Perception of Emotion’, *Music Perception*, 17.1 (1999), 43–64; Gonçalo Barradas, *A Cross-Cultural Approach to Psychological Mechanisms Underlying Emotional Reactions to Music*, *Digital Comprehensive Summaries of Uppsala Dissertations from the Faculty of Social Sciences*, 2017; and Fritz and others.

¹²² Gabrielsson’s work reveals numerous anecdotes from choral singers’ experiences. See also A. M. Sanal and S. Gorsev, ‘Psychological and Physiological Effects of Singing in a Choir’, *Psychology of Music*, 42.3 (2013), 420–29; Alexandra Linnemann, Anna Schnersch, and Urs M. Nater, ‘Testing the Beneficial Effects of Singing in a Choir on Mood and Stress in a Longitudinal Study: The Role of Social Contacts’, *Musicae Scientiae*, 21.2 (2017), 195–212; and Neta Spiro, Marianne Schofield, and Tommi Himberg, ‘Empathy in Musical Interaction’, in *The 3rd International Conference on Music & Emotion*, 2013.

study will contribute to the CPM and add to an understanding of emotion in PMEA.

1.3 Conclusion

The direction of the research in this thesis is primarily inductive. As stated in the introduction, at the forefront of this study are the actual experiences of people in a performative situation. I hoped to find themes emerging in the qualitative data that could be examined with the Component Process Model functioning as a prism. In addition, we may discover ways to enhance the CPM as a framework for examining emotion in performative experiences. Music-emotion frameworks have been developed primarily for receptive situations; however, the CPM can be an effective tool for examining affect in the context of performative music experience due to its clarity and openness to additional processes or subprocesses. Klaus Scherer's work on music emotion informed his development of the CPM, so an "undiluted" use of it is not unprecedented

The research undertaken in this study is qualitative and phenomenological. It is an attempt to bring some order to the "messy" study of individual lived experiences. The CPM is a framework borne of quantitative work and a focus of the physiological functions of the brain. Although the wedding of these different approaches is unusual, several benefits may be foreseen. The use of the Component Process Model:

1. offers a grid or prism through which to view data, suggesting expectations, highlighting areas that might be overlooked in the study and coding of data collected in interviews and open-question surveys; it sets parameters or limitations;
2. brings a level of discipline to a field where definitions of terms remain unsettled, allowing for comparison of results and conclusions across a range of studies;
3. prevents the possibly unnecessary creation of a new framework in the image of the individual researcher.

However, the model itself is also opened to examination from a related, but different disciplinary approach. Such an examination may provide further evidence for the framework or suggest refinements or even alternatives. In the

discussion of methodology in Chapter Three, further justification will be presented.

In the next chapter, we examine why the use of congregational singing in Filipino churches became the focus of study. We also consider why the theology of the churches used for the case studies plays an essential role in understanding the experience of affect. At that point, we will then be ready to approach the data collected.

2 Chapter Two: Congregational Singing and Theological Expectations

2.1 Introduction – why use churches

Because of the significant role expectation and culture play in the experience of emotion, it was essential to find a group of people somewhat homogeneous in culture to explore the presence and role of emotion in a performative music setting. The goal is to situate their experience in terms of their expectations, and then evaluate the validity of the Component Process Model for understanding affect in such a context. A Filipino Baptist church context can be useful - Philippine society is not entirely homogenous, but it is more so than the United States. Also, Filipino Baptist Christians are a minority group within a predominantly Roman Catholic society. This creates a more clearly defined sub-culture in which to study Performative Music-Evoked Affect. Chapter Three includes a description of these churches. Here we look at the broader cultural and theological contexts.

The use of two groups of people with similar heritage and expressed belief system allows for an enriched and broad understanding of affective experience. Using an open, phenomenological approach with the members of the two congregations gives the opportunity to see how expectations and presuppositions might influence experience. Riis and Woodhead rightly suggest ‘that emotions are always related to somebody and to something’.¹²³ These congregations create observable boundaries that delineate the ‘somebody’ and the ‘something’ both corporately and individually. Such a study opens the doors to both group and individual experience.¹²⁴ Exploring the lived experiences of congregants should give insight into how much *belief* influences ‘feelings’ and how much *feelings* create a ‘reality’ that matches belief.¹²⁵

2.2 Broad cultural considerations

2.2.1 Emotion in the Philippines

As just noted, there is a relatively strong level of homogeneity within the case study churches and some level within the broader Philippine context. Unfortunately, a fully developed presentation of “Filipino” emotion does not seem to exist; however, some concepts have been explored. Gary Palmer and

¹²³ Riis and Woodhead, p. 208.

¹²⁴ ‘[...] emotion is “both-and” rather than “either/or,” both personal and relational; private and social; biological and cultural, active and passive.’ [Riis and Woodhead, p. 5.]

¹²⁵ Riis and Woodhead, p. 67. Concepts of internalization – acceptance of an [external] ‘collective emotional programme’ - and religious emotion regimes are not the primary focus of the study. However, evidence for such may arise in the interviews. See Riis and Woodhead, pp. 110–11.

others, working from the idea that emotion is verbalized via metaphor, see the Filipino experience of emotions as similar to the near-universal emotions Zoltán Kövecses suggests.¹²⁶ They recognize in these universals a level of similarity in ‘physiological and behavioral reactions to certain emotions’.¹²⁷ Also, a robust linguistic connection between cognition and affect is present, as in other languages.¹²⁸ Some unique Tagalog conceptualizations or emphases also exist.¹²⁹

Two areas of emphasis seem to arise frequently. One is the relation of emotions to the body: ‘much of the thinking about emotions clearly centers around the body, including locations within the body, and, most often, body-parts’.¹³⁰ The second has to do with social impact in emotion: ‘Tagalog speakers focus more readily on the causes and behavioral reactions to emotions than on their own feeling states’.¹³¹ The impact of emotion response in societies that prioritize social relationships seems significant. Generally speaking, members of ‘interdependent’ societies, e.g., the Philippines and other parts of East Asia, may place greater weight on how their own responses will impact or be perceived by those around them.¹³²

For interdependent societies, emotion experiences have a higher degree of complexity than in independent cultures.¹³³ What may appear to be opposite emotions in the latter may be held simultaneously in the former. Emotional healing needs a communal component.¹³⁴

¹²⁶ Gary B. Palmer, Heather Bennett, and Les Stacey, ‘Bursting with Grief, Erupting with Shame: A Conceptual and Grammatical Analysis of Emotion-Tropes in Tagalog’, in *Languages of Sentiment: Cultural Constructions of Emotional Substrates*, ed. by Gary B. Palmer (Amsterdam: John Benjamins Publishing Co, 1999), pp. 171–200 (p. 191).

¹²⁷ Palmer, Bennett, and Stacey, p. 177.

¹²⁸ Gary Palmer, ‘Talking about Thinking in Tagalog’, *Cognitive Linguistics*, 14.2–3 (2003), 251–80.

¹²⁹ Palmer, Bennett, and Stacey, p. 172.

¹³⁰ Palmer, Bennett, and Stacey, p. 191. Rosaldo notes the use of *heart* as a focus for *liget*, a complex Ilongot term for *anger*. [Michelle Z. Rosaldo, *Knowledge and Passion: Ilongot Notions of Self & Social Life* (Cambridge, UK: Cambridge University Press, 1980), pp. 44–47.

¹³¹ Palmer, Bennett, and Stacey, p. 180. Again, Rosaldo sees *liget* as born out of social existence – it is considered to be felt in response to the success of equals. [Rosaldo, p. 53.]

¹³² Sun Mee Kang and others, ‘Culture-Specific Patterns in the Prediction of Life Satisfaction: Roles of Emotion, Relationship Quality, and Self-Esteem’, *Personality and Social Psychology Bulletin*, 29.12 (2003), 1596–1608.

¹³³ Igor Grossmann, Alex C Huynh, and Phoebe C Ellsworth, ‘Emotional Complexity: Clarifying Definitions and Cultural Correlates’, *Journal of Personality and Social Psychology*, 111.6 (2016), 895–916 (p. 895).

¹³⁴ Cariñez Dela Cruz Fajarito and Rosalito G. De Guzman, ‘Understanding Combat-Related PTSD Symptom Expression Through Index Trauma and Military Culture: Case Studies of Filipino Soldiers’, *Military Medicine*, 182.5 (2017), e1665–71 (p. e1670).

An interesting point of convergence appears as we look at the Filipino focus on the body and the social aspects of emotion in the context of a group of Christian churches that view a local church as *the body of Christ*. Unfortunately, the phenomenological study in the two churches did not bring out much helpful information to shed light on this intersection. Further study on this potential convergence is warranted.

2.2.2 Singing in the Philippines

Since both case study churches are strongly influenced by American church experience, via the founding missionaries, and since the use of music in worship in these churches is an element of the particular societal construct that is each church, an exclusive exploration of music and singing in the Philippines is not included. However, I will make some personal observations based on my years of life and musical experience in Philippine society, which add to an understanding of the setting in which this research takes place.

Philippine culture is a musical, and, specifically, a singing culture. Everyone seems to sing in a variety of family, friend, and work functions, such as birthday parties, weddings, funerals, and *karaoke* evenings. Also, a fearlessness in singing seems common, regardless of the context or circumstance. Men will sing of their love directly to the object of their affection, in the tradition of *harana*. People will ‘try out’ sound systems in the malls by singing along with a “Minus-1” accompaniment track of their favorite pop or love song. Although most primary and secondary schools do not maintain standing choirs, classes and groups are organized to sing in school ‘foundation days’, *linggo ng wika* programs, and year-end events. Protestant churches maintain very active music ministries of choirs and chamber ensembles, as well as solo singers.¹³⁵ Singing, whether *karaoke* or congregational, is not an unusual activity in the broader culture or Christian cultures in the Philippines. Singing is a ubiquitous activity.

2.3 Theology of emotion

As can be imagined, interest in emotion is hardly limited to psychologists, cognitive theorists, and neuro-scientists.¹³⁶ Philosophers and theologians representing every conceivable perspective have explored the affective side of human experience for millennia, and continue to do so. That exploration often takes place within the larger realm of the nature of humanity. If we are to examine the emotional experience of a group of Christian believers within a

¹³⁵ This is less true of churches that use Contemporary Worship Music as their primary type of music.

¹³⁶ Colombetti, *The Feeling Body: Affective Science Meets the Enactive Mind*, p. xiii.

worship context, a knowledge of the intent and expectations of the participants will be crucial. To that end, in the following section, we will present a summary of Protestant thought on emotion. The focus will be on the Evangelical wing, in the late twentieth and early twenty-first centuries, since the churches in the case studies were selected from that slice of the Christian community. Of particular note is the nature of humanity – its combination of faculties.

The nature of being human is an important question in Christian theologies. The concept of unity in diversity, or the whole being more than a sum of the parts, is a significant part of that question. Various forms of Christian thought have recognized this idea in biblical passages, such as those that describe a married man and woman as being ‘one flesh’¹³⁷, large groups of people, i.e., city-states, as single entities¹³⁸, and smaller groups as units.¹³⁹ Of course, the doctrine of the Trinity may be the most theologically significant example of the mystery of unity in diversity. Some theologies of the Trinity emphasize the oneness of God in three persons, minimizing internal distinctions. Other variants emphasize three distinct entities while minimizing or reinterpreting the singleness of God. Because of the concept of the *imago Dei* – humanity created in the image of God – with its projection of God-nature into human nature, significant disagreement has persisted throughout church history regarding human nature. Rather than see a man or woman *in toto*, human nature is often viewed as a collection of distinct and sometimes oppositional parts, e.g., a Christianized version of Platonist or Freudian trichotomy. A person may be viewed as a combination of physical and spiritual components, where the spiritual is privileged as the ‘true’ or ‘real’, while the physical is considered temporary or unimportant. We may consider humanity as a composite of three aspects or faculties: emotion, intellect, and will, for example. One faculty might be considered more important than the others, depending on what philosophy dominates a society at any given moment. If individuals are made up of disparately functioning faculties, then a logical inference would be that some

¹³⁷ “Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh.” (Genesis 2.24, ESV). ‘and said, “Therefore a man shall leave his father and his mother and hold fast to his wife, and they shall become one flesh”? So they are no longer two but one flesh. What therefore God has joined together, let not man separate.”’ (Matthew 19:5-6). Since both case study churches use a mix of translations in their public ministries, the English Standard Version, one of the commonly used translations, will be used unless a specific quote in a worship service is being referenced. In such cases, the translation used in the live service will be used.

¹³⁸ See the Book of Isaiah’s ‘burdens’ of Babylon, Moab, Damascus, et al., (chapters 13-23), and the judgment of nations in Matthew 25.

¹³⁹ See the approbations, admonitions, corrections, and warnings addressed to churches in chapters 2 and 3 of The Book of Revelation.

parts are better or more important than other parts and should rule or lead the others.

If, however, human nature is perceived of as a unitary whole, or, as per theologian Anthony Hoekema, a psychosomatic unity, then individual faculties function as an experiential whole. It would be unproductive to ask which is the dominant feature of an automobile - the engine, the transmission, or the chassis. All systems are needed for the car to move. In the same way, an intertwined, mutually-dependent functioning of all human faculties are required to be human. If so, that would suggest interconnectivity, rather than hierarchy. Such thinking resonates with the Component Process Model and the findings presented in Chapter Five.

The theological survey presented here will focus on those expressions of belief that may best represent what is generally taught and believed in congregations where an anthropological view of psychosomatic unity is present.¹⁴⁰ Churches of varying denominational and theological positions may share a similar anthropology; however, the churches included in the case studies have a broader and deeper range of theological agreement. Within each case study, the relevant theological positions held by each congregation will be presented, demonstrating areas of convergence and divergence. No attempt will be made here to present a full exploration of the various doctrinal positions within Protestantism or the larger Christian world. Helpful insights from the broader range of Christian thought are also included. This survey will help establish the expectations that drive a perception of importance, discussed in section 5.2.5

After a brief review of earlier influential voices, we will look at theologians and authors whose works have a more direct impact on contemporary Evangelicalism. This will be followed by a presentation of the work of several theologians who are finding their way to a similar position on emotion and who, to varying degrees, may be influencing pastoral and popular thought. A full discussion of an Evangelical anthropology is beyond the scope of this work; however, fundamental questions will be explored further as we create a theological picture of the churches included in the case studies. The focus is on

¹⁴⁰ The churches involved in the case studies may be described as representative of Protestant evangelicalism, in its Philippines and North American, conservative or fundamentalist iteration. I survey several theologians and authors whose writings have been influential in the training of the pastors of such churches, or whose ideas seem to mark a new trend, or whose works reach a popular audience within that corner of Christianity. Many of the ideas presented by these writers hold true to broader Protestantism, and, at times, more theologically “distant” traditions.

those theological streams that have been influential within the area of Christianity represented by the case study churches.

2.3.1 Evangelicals on emotion

2.3.1.1 *Antecedents*

The intersection of theology, faith, and emotion has long interested theologians from the earliest years of post-apostolic Christianity. Augustine (354-430), from the time of his conversion, wrestled with the appropriateness and importance of emotion in Christian life and worship. Augustine's work is frequently characterized as influenced by Stoicism and a negative view of emotion.¹⁴¹ Andrew Tallon includes Augustine in the long line of thinkers who viewed human nature as divided between emotion and reason.¹⁴² James Wetzel, alternately, suggests that Augustinian Stoicism be viewed as a reaction against that philosophy.¹⁴³ At the very least, Augustine was cautious about the power of emotion. Interestingly, his thinking is revealed in much of his writing on music. At one point, he confessed that the singing of sacred texts heightens spiritual impact, recognizing the role of emotion in the experience. However, he immediately followed this recognition with a word of caution about emotion (and all *physical* delight) needing to be under the guidance of *reason*. In an extended passage on his personal struggle, Augustine revealed a suspicion of feelings or emotions - he questioned the appropriateness of a Christian being moved by the musical sounds as much, or more, than the text being sung by a choir.¹⁴⁴ Thus, he saw faculties in conflict with each other. The senses are a tool, rather than a regular, ultimately eternal, part of human existence. Augustine expected progression from the senses to something higher, 'describing an extended ascent through the seven liberal arts: from the "shadows and vestiges of reason" in the senses, which must be judged and passed beyond, to ultimate truth and wisdom in God (On Order 2.15.42)'.¹⁴⁵ Augustine situated emotion as feeling and lowered it in the chain of human faculties.¹⁴⁶

¹⁴¹ Andrew Tallon, 'Christianity', in *The Oxford Handbook of Religion and Emotion*, ed. by John Corrigan (Oxford: Oxford University Press, 2008), pp. 115-17.

¹⁴² Tallon, p. 112.

¹⁴³ James Wetzel, 'Augustine', in *The Oxford Handbook of Religion and Emotion*, ed. by James Corrigan (Oxford: Oxford University Press, 2008), p. 360.

¹⁴⁴ Augustine of Hippo, *The Confessions of St. Augustine*, trans. by Edward Bouverie Pusey (Oak Harbor, WA: Logos Research Systems, Inc.), 10.33.

¹⁴⁵ Carol Harrison, 'Augustine and the Art of Music', in *Resonant Witness: Conversations Between Music and Theology*, ed. by Jeremy S. Begbie and Steven R. Guthrie (Grand Rapids, MI: Wm. B. Eerdmans Publishing Co., 2011), loc. 589.

¹⁴⁶ Harrison, loc. 568.

John Calvin's (1509-1564) view on emotions was rooted in a tripartite model of the human soul, wherein resides the faculties of emotion or affection, will, and knowing. He also differentiated between divine emotions and human emotions.¹⁴⁷ Calvin did seem to subjugate emotion to the will, and lessen its importance with the view that God is impassible, i.e., God does not experience emotions the way human beings do.¹⁴⁸ However, he frequently spoke positively about the affections. Robert Godfrey notes: 'Emotion has always been a part of Reformed experience and worship'.¹⁴⁹ Calvin, speaking of faith, sheds light on his view of emotion:

The abundance of joy which God has treasured up for those who fear him cannot be truly known without making a most *powerful impression*. He who is thus once *affected* is raised and carried entirely towards him. Hence it is not strange that no sinister perverse heart ever *experiences this feeling*, by which, transported to heaven itself, we are admitted to the most hidden treasures of God, and the holiest recesses of his kingdom, which must not be profaned by the entrance of a heart that is impure.¹⁵⁰

Godfrey suggests that Calvin went further in elevating emotion in his discussions on its role in worship, stating that it is necessary to true worship.¹⁵¹ For Calvin, emotion was an accepted part of human nature, appropriate in certain areas of life, but only when subjugated to the mind.

Perhaps more directly influential to current conservative Evangelical thought on emotion is the work of Jonathan Edwards (1703-1758), through his writings, and, in mediated fashion, through his influence on John Piper and John Frame.¹⁵² Edwards differentiated between emotion as feelings and emotion as affection. He viewed the former as base, animal-like, and to be controlled. The latter is seated in the soul, as per Calvin, but not as a separate faculty. Instead, 'the affections then are seen [by Edwards] as the will at work in a vigorous

¹⁴⁷ W. Robert Godfrey, 'Worship and the Emotions', in *Give Praise to God: A Vision for Reforming Worship*, ed. by Philip Graham Ryken, Derek W. H. Thomas, and J. Ligon Duncan III (Phillipsburg, New Jersey: Presbyterian and Reformed Publishing, 2003), pp. 360-61.

¹⁴⁸ John Calvin, *Institutes of the Christian Religion*, trans. by Henry Beveridge (Bellingham, WA: Logos Research Systems, Inc.), I, xvii, 13.

¹⁴⁹ Godfrey, pp. 359-60.

¹⁵⁰ Calvin, sec. 3.2.41. [emphasis added]

¹⁵¹ Godfrey, pp. 359-60.

¹⁵² All three pastors/theologians are frequently cited in contemporary Evangelical work on emotions. Edwards was a colonial American Congregational pastor, educator, and theologian whose work was prominent even in his lifetime. He was an early president of what would become Princeton University.

manner'.¹⁵³ Affections are longer in duration and have a greater impact. Edwards was quite nuanced in his view of human nature, and, distinct from other preachers and theologians of his time, embraced emotion/affections as central to human nature and religious experience.¹⁵⁴ Although he sought precision in his discussion of human nature, Edwards actively avoided functional dichotomy – intellect is not something separate from, and superior or inferior to the will (*inclination*), where emotion is seated. 'Even the twofold distinction of understanding and inclination tends to break down in the course of Edwards's discussion in *Religious Affections*.' 'Because both understanding and inclination are operations of the total human self, the distinction between them is more analytical than actual. They are not "parts" of the soul or self, as is commonly imagined. Furthermore, *the inclination's affections include an intellectual dimension, while the mind's thoughts include an affective dimension, and thus the two faculties are interlocking in their operations.*'¹⁵⁵

Less well-known outside of church history is the work of Charles Finney (1792-1875). An American Presbyterian evangelist, Finney seems to have adopted an openness to emotion without the sense of concern. Rather than seeing emotion as a natural response within the conversion experience, as did Edwards, he believed that creating or heightening an intense emotional experience would lead to conversion. The preachers of his day accused Finney of practicing an extreme emotional pragmatism: 'It was a question of being for or against, not emotion, but rather the adoption of means, in addition to preaching and prayer, to promote emotion.'¹⁵⁶ Anti-Edwards theological trends were influential on Finney.¹⁵⁷ Although he encouraged the use of emotionally manipulative techniques in evangelistic preaching, Finney saw emotion as an involuntary response driven by feelings.¹⁵⁸ Emotions, being completely involuntary, cannot be commanded or put under 'moral obligation', *contra* Edwards, Piper, and numerous New Testament statements.¹⁵⁹ Included in Finney's anthropology is the concept that human nature is made up of the mind, emotion, and will.¹⁶⁰

¹⁵³ Godfrey, p. 363.

¹⁵⁴ Michael McClymond, 'Jonathan Edwards', in *The Oxford Handbook of Religion and Emotion*, ed. by John Corrigan (Oxford: Oxford University Press, 2008), p. 416.

¹⁵⁵ McClymond, p. 407. [emphasis added]

¹⁵⁶ Iain H. Murray, *Revival and Revivalism: The Making and Marring of American Evangelicalism* (Edinburgh, Scotland: The Banner of Truth Trust, 1994), p. 243.

¹⁵⁷ Murray, p. 267.

¹⁵⁸ Charles Finney, 'Systematic Theology', in *The Life and Works of Charles Finney*, Vol. 1, Kindle (Classic Christian eBooks, 1878), loc. 60572.

¹⁵⁹ Finney, 'Systematic Theology', loc. 59988.

¹⁶⁰ Charles Finney, 'Sermons on Gospel Themes', in *The Life and Works of Charles Finney*, Vol. 1, Kindle (Classic Christian eBooks, 1876), loc. 43409.

Interestingly, two theological descendants of Calvin and Edwards, whose works have been commonly used in twentieth-century Evangelical pastoral training, seem to have taken a somewhat holistic view of emotion. Charles Hodge (1797-1878) and Augustus Hopkins Strong (1836-1921) both took a cautious, though generally positive view of emotions. Hodge repeatedly suggested that emotion ('feeling') was an integral part of human nature:

We are conscious of our thoughts, feelings, and volitions. We know that these exercises or phenomena are constantly changing, but that there is something of which they are the exercises and manifestation. That something is the self which remains unchanged, which is the same identical something, yesterday, to-day, and tomorrow.¹⁶¹

He saw emotion as playing an important role in thought, discernment, and, notably, faith:

The perception of beauty is of necessity connected with the feeling of delight. Assent to moral truth involves the feeling of moral approbation. In like manner, spiritual discernment (faith as the fruit of the Spirit) includes delight in the things of the Spirit, not only as true, but as beautiful and good. This is the difference between a living and dead faith.¹⁶²

Strong was far from dismissive of emotion, although he argued against what he perceived as Friederich Schleiermacher's reduced 'regard [of] theology as a mere account of devout Christian feelings, the grounding of which in objective historical facts is a matter of comparative indifference'.¹⁶³ Apparently, Hodge viewed the preaching of Schleiermacher and Finney as 'two sides of the same coin'.¹⁶⁴ Like Hodge, Strong saw emotion as a necessary component of faith:

Hegel rightly considered that feeling must become intelligent before it is truly religious, but he did not recognize the supreme importance of love in a theological system. He gave even less place to the will than he gave to the emotions, and he failed to see that the knowledge of God of which

¹⁶¹ Charles Hodge, *Systematic Theology* (Oak Harbor, WA: Logos Research Systems, Inc., 1997), vols ii, 42.

¹⁶² Hodge, vols iii, 50.

¹⁶³ August Hopkins Strong, *Systematic Theology*, electronic (Philadelphia: American Baptist Publication Society, 1907), p. 14.

¹⁶⁴ Glenn T. Miller, *Piety and Plurality: Theological Education Since 1960* (Eugene, Oregon: Cascade Books, 2014), p. 258.

Scripture speaks *is a knowing, not of the intellect alone, but of the whole man, including the affectional and voluntary nature*'.¹⁶⁵

He viewed emotion as a fundamental ingredient of what it means to be human, going so far as to suggest that reason and knowing must include all the human faculties.¹⁶⁶

No mention is made of emotion explicitly - Hodge privileges reason, conscience, and will. However, we may assume that emotion is included when he summarizes the Reformed position of his time as seeing an 'essential image of God' which, in human beings, consists 'in the very nature of the soul'. Similarly, Strong argues that human beings are 'a self-conscious and self-determining being, made in the image of [their] Creator and capable of free moral decision between good and evil.'¹⁶⁷ Ultimately, Strong sees the image of God in human nature consisting of a natural likeness to God, especially in terms of a person being a personality, and in terms of moral impetus. He includes emotion ('affection') as a part of what makes human nature like God.¹⁶⁸ While neither theologian makes specific the connection between the *imago Dei* and emotion, they see the complete nature of people as similar to that of God. That complete nature includes emotions.

The generally positive or inclusive view of emotion in both theologians was tempered by their prioritizing of the intellect.¹⁶⁹ Although Hodge included emotion as compulsory for true faith, he did not see it as independently reliable.¹⁷⁰ Both theologies implied that the Fall had a more significant contaminating effect on emotion than on reason. They placed reason above emotion in their respective hierarchies of human faculties. Hodge also spoke of these faculties as subject to sanctification or Christian formation.

¹⁶⁵ Strong, p. 20. [emphasis added]

¹⁶⁶ 'We here use the term "reason" to signify the mind's whole power of knowing. Reason in this sense includes states of the sensibility, so far as they are indispensable to knowledge.' 'So we cannot know God by intellect alone; the heart must go with the intellect to make knowledge of divine things possible.' [Strong, p. 4.]

¹⁶⁷ Strong, p. 472.

¹⁶⁸ Strong, p. 514. In addition, Strong sees the physical body and senses as, partially, a reflection of God's image (p. 523).

¹⁶⁹ 'Thought is the staple of preaching. Feeling must be roused, but only by bringing men to "the knowledge of the truth" (2 Tim. 2:25). The preacher must furnish the basis for feeling by producing intelligent conviction. He must instruct before he can move.' Strong, p. 17. 'Everywhere in the Scriptures it is asserted or assumed that the feelings follow the understanding; that the illumination of the mind in the due apprehension of spiritual objects is the necessary preliminary condition of all right feeling and conduct. We must know God in order to love Him.' Hodge, vol. ii, 262.

¹⁷⁰ Hodge, vol. i, 16, 65.

Sanctification, therefore, consists in two things: first, the removing more and more the principles of evil still infecting our nature, and destroying their power; and secondly, the growth of the principle of spiritual life until it controls the thoughts, feelings, and acts, and brings the soul into conformity to the image of Christ.¹⁷¹

Both theologians accepted emotion as a normal part of what it means to be a human. They both saw emotion as a vital part of *saving faith*, i.e., conversion or being *born again*. It is also clear that Hodge and Strong believed emotion, in general, to be something governed by the intellect or will. Hodge anticipated contemporary concepts of *embodiment* and *enactive minds* when he says, ‘The mind sees, the mind hears, and the mind feels, not directly or immediately (at least in our present and normal state), but through or by means of the appropriate organs of the body.’¹⁷² Echoes of these positions arise in the interviews discussed in Chapter Five, suggesting the continued influence of these theologians, as well as the impact of pastoral teaching on congregants’ experiences in worship.

2.3.1.2 *Twentieth-Century voices*

Within twentieth-century Evangelical teaching, dichotomist and trichotomist views of human nature have often led to a generally negative or lesser view of emotion. Reflecting on that tendency, Cornelius Van Til notes: ‘It is sometimes argued that unless one asserts the primacy of the intellect, one may justly follow any or every sort of emotion.’¹⁷³ Implied in such assertions is the thought that emotion has been inordinately corrupted by the fall of humanity, and that to “follow your emotions” is an inherently inferior way to live. Lewis Sperry Chafer may be one of the voices against whom Van Til reacts.¹⁷⁴ Chafer states in his *magnum opus*

¹⁷¹ Hodge, vols iii, 221.

¹⁷² Hodge, vol. ii, 45.

¹⁷³ An Introduction to Systematic Theology (Phillipsburg, NJ: P&R, 1978), 34, quoted by Mark L. Ward Jr, ‘Paul’s Positive Religious Affections’ (Bob Jones University, 2011), p. 107.

¹⁷⁴ Chafer’s teaching and writing influenced much of Evangelicalism in the early twentieth century. He worked with C. I. Scofield to found the Philadelphia School of the Bible, and later went on to found Dallas Theological Seminary. A Presbyterian minister and evangelist, Chafer eventually published the first full expression of Dispensational theology. He was a part of the earliest and most influential meetings and organizations that led to North American Evangelicalism, including the National Association of Evangelicals. David O. Beale, *In Pursuit of Purity: American Fundamentalism Since 1850* (Greenville, SC: Bob Jones University Press, 1986), p. 99f.

Although a strict unity, one material whole with one form or force (not made of two parts mutually acting, according to the vulgar notion of soul and body), yet he [humankind] is seen to be a compound unity in which two distinct orders of being unite. He is manifestly “animal,” with the reflex functions, feelings, desires, and emotions of an animal. Yet equally manifest is it that he has a special nature “looking before and after,” which constitutes him “rational”.¹⁷⁵

Chafer also refers to the unregenerate humanity’s inability to regulate emotion: ‘Man blindly responds to the emotions of his heart’.¹⁷⁶

Rolland McCune’s systematic theology does not substantially address emotion. However, some of his statements echo the concerns or prejudices of earlier writers regarding emotions. Also, as with the CPM, the centrality of thought to emotion is suggested:

The soul relates to the body fundamentally through the brain (as does the spirit), though some functions of the soul may operate through the body (such as the glands). However, both the soul and the body need the spirit (mind, rationality) for control. For example, all human emotions, drives and passions, which seem to have their locus in the soul (e.g., sympathy [Job 30:25], despair [Ps 43:5], bitterness [2 Kgs 4:27], hate [2 Sam 5:8], love [Song 1:7; 3:1–4] and grief [Jer 13:17]), are more than simply glandular (i.e., non-rational) functions. That is, morality and intelligence enter into all such actions and, thus, the actions stem from the spirit [...].¹⁷⁷

Similarly, Scott Aniol’s discussion of using music to sanctify and mature the emotions seems to relegate emotion to a lesser place, in terms of proactivity, among the various faculties that make up human nature.¹⁷⁸

¹⁷⁵ Lewis Sperry Chafer, *Systematic Theology* (Grand Rapids, MI: Kregel Publications, 1993), IV, vols ii, 147–48. Interestingly, while Chafer attributes emotion to the ‘animal’ part of human nature, he makes several positive statements.

¹⁷⁶ Chafer, IV, vols iii, 169.

¹⁷⁷ Rolland McCune, *A Systematic Theology of Biblical Christianity: The Doctrines of Man, Sin, Christ, and the Holy Spirit* (Allen Park, MI: Detroit Baptist Theological Seminary, 2010), II, p. 15. Rolland McCune has been an influential teacher, preacher, and writer for much of the later twentieth century, primarily within the Fundamentalist branch of Evangelicalism. He taught at Central Baptist Theological Seminary, an off-shoot of William B. Riley’s Northwestern Theological Seminary. ‘Central Baptist Theological Seminary’ <<http://www.centalseminary.edu/about-central/history>> [accessed 4 February 2017]. McCune later served for fifteen years as the president of Detroit Baptist Theological Seminary. ‘Detroit Baptist Theological Seminary » History’ <<http://www.dbts.edu/history/>> [accessed 4 February 2017].

¹⁷⁸ Scott Aniol, *Worship in Song: A Biblical Approach to Music and Worship* (Winona Lake, Indiana: BHM Books, 2009). Aniol’s books and blog (‘Religious Affections Ministries’ <<http://religiousaffections.org/>> [accessed 4 February 2017].) are widely read by pastors

Jay Adams promotes the idea of emotion as part of a mostly involuntary aspect of human nature:

Something might be said about the human nervous system with respect to behavior and feeling in counseling. There are basically two sides to this system. One side is emotional and involuntary. The other side, associated with problem-solving and voluntary action, has to do with behavior. The importance of this fact is that it is in the client's behavior that changes can be made directly, because behavior, in contrast to emotion, is controlled by the voluntary, not the involuntary side of man. Emotional states flow secondarily from the behavioral or the voluntary system.¹⁷⁹

He goes further, expressing a common [mis]conception that New Testament affective terms are not actually *emotion*, in the popular sense.¹⁸⁰ 'Nouthetic counseling assumes that the feelings are not the most profound level of human relationship with which one must be concerned in counseling. God speaks of love in attitudinal and behavioral forms when he defines it as keeping his commandments. Moreover, feelings cannot be altered directly in the same way that one can change behavior.'¹⁸¹

At the pastoral and popular levels, then, there have been various shades of ambivalence, suspicion, and minimization, of emotion. Mark Ward, discussing Van Til's views on the subject, remarks that 'going back to ancient times, emotion has often served as that scapegoat'¹⁸² for many of the flaws of humanity. Despite, or because of the emphasis on emotion in Schleiermacher, revivalism, and the Charismatic movement, conservative Evangelicalism has generally viewed emotion as the proverbial black sheep of the human faculties. Emotion is often seen as necessary in conversion but minimized in sanctification. This

and musicians within the conservative Southern Baptist and Fundamentalist orb. He is influenced by the work of early American theologian Jonathan Edwards. As of this writing, he is the editor of *Artistic Theologian* and chair of the Worship Ministry Department at Southwestern Baptist Theological Seminary.

¹⁷⁹ Jay E. Adams, *Competent to Counsel* (Grand Rapids, MI: Zondervan Publishing House, 1970), pp. 96–97. Adams was a professor at Westminster Theological Seminary, and an influential writer on counseling in the 1970s.

¹⁸⁰ Several scholars attack this position – specifically, the concept of *agape* being a love that is volitional, unconditional, and devoid of warmth of feeling. See Ward Jr., and Matthew Elliott, *Faithful Feelings: Rethinking Emotion in the New Testament* (Grand Rapids, MI: Kregel Publications, 2006), and, to a lesser extent, Moisés Silva, *Biblical Words and Their Meaning: An Introduction to Lexical Semantics*, Epub (Grand Rapids, MI: Zondervan Publishing House, 2010).

¹⁸¹ Adams, pp. 92–93.

¹⁸² Ward Jr, p. 107.

should not be surprising - a view of human nature as something other than a unitary whole naturally leads to hierarchies of faculties. Evidence for such ambivalence can be seen in the interviews.

Twentieth-century Evangelicalism has held in tense balance a sense of human nature that is unified but trichotomous. Emotion is viewed as normal, but with suspicion - a Platonic prioritizing of the intellect while expecting deep religious affection. Emotion is something to be tolerated, even encouraged in public worship; however, emotion is also to be controlled by the intellect, sanctified, and held under greater suspicion than the other human faculties. Yet, lurking amid this ambivalence are seeds of a different perspective.

2.3.2 Recent Evangelical thought on emotion

2.3.2.1 Introduction

Three contemporary theologians within Protestant Evangelicalism have focused their attention on emotion in the New Testament, especially the Pauline literature. Each, to a greater or lesser degree, share the following traits: working within conservative Evangelicalism, reflecting and refining an evangelical perspective on emotion; and accepting the *unitary whole* view of human nature. They also share a generally more positive view of emotion than earlier writers.¹⁸³ The first two authors have become influential among conservative Evangelical congregations in North America. The third has a smaller but growing influence among pastors and congregation members. An additional author, writing from a philosophical position, voices similar sentiments to those of the three theologians. Following a brief introduction of each, their pertinent ideas to this study will be presented.

Matthew A. Elliott completed his doctoral thesis on emotion in the New Testament in 2002 at the University of Aberdeen. Entitled *Emotion and the New Testament: A Critique of the Interpretation of Emotion in New Testament Studies and an Interpretation of the Use of Emotion in the New Testament*, the work was subsequently published by Inter-Varsity Press (UK) and Kregel Publications (USA) as *Faithful Feelings: Rethinking Emotion in the New Testament*. His work has received academic and popular attention.¹⁸⁴ His publications are well-

¹⁸³ In addition, all three theologians are guided by Jonathan Edwards' work (Edwards.) and John Frame's adjustments to Edwards in his systematic theology series.

¹⁸⁴ Jane McLarty, 'Review of Faithful Feelings: Rethinking Emotion in the New Testament. By Matthew A. Elliott', *The Journal of Theological Studies*, 59.1 (2007), 261-63. James R. Beck, 'Emotion as an Integrative Topic: An Analysis of Faithful Feelings', *Journal of Psychology & Theology*, 36.1 (2008), 53-57. Richard Hicks, 'Review of Faithful Feelings: Rethinking Emotion in the New Testament - by Matthew A. Elliott', *Religious Studies*, 36.3 (2010), 226-

regarded within popular Evangelicalism, receiving recommendations by personalities such as John Piper, Randy Alcorn, Joseph Stowell, and Rick Warren.

Sam Williams is Professor of Counseling at Southeastern Baptist Theological Seminary (Southern Baptist). Previously, he was in private practice as a psychologist. His article *Towards a Theology of Emotion*¹⁸⁵ was originally published in *The Southern Baptist Journal of Theology*.¹⁸⁶ Ministries that focus on 'biblical counseling', such as Faith Biblical Counseling Ministries (founded by Jay Adams) and the Biblical Counseling Coalition recommend and distribute the article.¹⁸⁷

Mark Ward is a writer and educator with Logos Bible software, an extensive digital library and study application used by many pastors and lay teachers in Evangelical churches. Prominent seminaries within conservative Evangelicalism require the use of Logos in their pastoral training.¹⁸⁸ Ward has a prominent role in the Mobile Ed component. In addition, he contributes a bi-monthly article entitled *On Language & Scripture* in *Frontline*, a popular journal of the Fundamental Baptist Fellowship International. His 2011 doctoral dissertation *Paul's Positive Religious Affections* refers to the work of Elliott, Williams, and Ronald Horton.¹⁸⁹

Ronald Horton's biblical/philosophical work *Mood Tides* is a popularly written book on emotions and moods.¹⁹⁰ It has received attention from conservative

27. Matthew A. Elliott, 'The Emotional Core of Love: The Centrality of Emotion in Christian Psychology and Ethics', *Journal of Psychology and Christianity*, 31.2 (2012).

¹⁸⁵ Sam Williams, 'Toward a Theology of Emotion', *The Southern Baptist Journal of Theology*, 7.4 (2003), 58–73.

¹⁸⁶ This journal is published by the conservative Southern Baptist Theological Seminary, under the leadership of noted Evangelical Albert Mohler.

¹⁸⁷ 'Biblical Counseling Coalition' <<http://biblicalcounselingcoalition.org/2011/07/27/toward-a-theology-of-emotion/>> [accessed 9 February 2017]. Williams sits on the board of this organization.

¹⁸⁸ Bob Jones University Seminary, Dallas Theological Seminary, Liberty University, Moody Theological Seminary, Southwestern Baptist Theological Seminary, Maranatha Baptist University, and The Master's Seminary, to name a few. Seminaries of many other theological stripes also use Logos. 'Why Logos? - Logos Bible Software' <https://www.logos.com/academic/whylogos?utm_source=logotalk&utm_medium=blog&utm_content=textlink&utm_campaign=academics> [accessed 13 February 2017].

¹⁸⁹ Ward Jr.

¹⁹⁰ Ronald Horton, *Mood Tides: Divine Purpose in the Rhythms of Life* (Greenville, SC: BJU Press, 2008).

pastors, congregations, and missionaries.¹⁹¹ He is a recently-deceased professor of English and Philosophy at Bob Jones University, where he taught in the School of Religion.

While some of the differences between these authors will be noted, we will focus primarily on several areas of agreement mentioned earlier. Elliott purposefully situates his position on emotion with the cognitivist view. The others find greater resonance with integrative affect models. Within Evangelicalism, their shift of view or emphasis leads the way towards viewing emotions as a positive, equal component of what makes up human nature - a component vital in the discipleship and unity of a congregation. Evidence of such acceptance can be seen in congregants' statements about the importance of emotion in the singing experience, in section 5.2.

2.3.2.2 *Definitions of emotion*

Elliott, reflecting his adoption of a strongly cognitivist view, defines emotion as follows:

Emotion is always about something; it has an object. Emotion tells us about our values and beliefs. It can also tell us about the beliefs and values of others. Emotions are not necessarily rational, not because they are intrinsically irrational impulses, but because we can be irrational people. Emotions are often a powerful motivation. Just as we are held responsible for what we believe and how we act, we can be held responsible for our emotions or lack of them. Finally, it is possible that an emotion may show us objective facts about its object just as our physical senses show us objective facts about the physical world [sic].¹⁹²

Ward tempers Elliott's cognitivist position. He recognizes the role of appraisal in emotion¹⁹³ and sees belief and thought as driving emotion responses. However, Ward also sees the reverse: emotion leading to understanding. He bases this "reverse" perspective on proverbial passages in the Bible that state the 'fear of the Lord is the beginning of knowledge'.¹⁹⁴ He also sees this idea captured in Jesus Christ's statement 'If you love Me, you will keep My commandments.' Both *thought* (rational) and *behavior* (will) are guided by emotion. It is perhaps the acceptance of these seemingly polar views that causes

¹⁹¹ Joel Arnold, 'Mood Tides—Divine Purpose in the Rhythms of Life : Rooted Thinking', 2014 <<http://rootedthinking.com/2014/05/22/mood-tides-emotions/>> [accessed 13 February 2017].

¹⁹² Matthew Elliott, *Faithful Feelings: Rethinking Emotion in the New Testament*, loc. 366.

¹⁹³ Ward Jr, p. 125.

¹⁹⁴ Ward Jr, p. 127f.

many Evangelical congregations to emphasize emotion expression and participation in public worship, especially through music, while maintaining the primacy of preaching and teaching.

In 'emotion first' biblical statements, Ward sees strong support for Edwards' and Williams' inclusion of *motivational vector* in their theory of affect.¹⁹⁵ *Motivational vector* is the distinguishing feature between Edwards' *affection* and *emotion* (defined as a somatic experience, brief, shallow, rapidly changing).¹⁹⁶ Ward describes it as an elemental component in what it means to be human: 'There is something more fundamental in man than thinking or emotion; it is his inner bent, his heart, his *affection*. This faculty encompasses mind, will, and emotions. It is a view of the man *in toto*.'¹⁹⁷ Ward argues that an 'internal heart attitude, something encompassing cognition and emotion, is necessary prior to true knowledge'.¹⁹⁸ This view will be significant when we discuss the effect of music-induced emotion in congregational singing: the discipling influence may be enhanced or mitigated by the 'bent' or inner direction of the congregant. Music can also influence emotion and cognition, in relation to the resonance of a particular response with the lyrical content.

The question of 'bent' is addressed more generally by Elliott: 'With the renewal of the mind comes a new way of feeling and new reasons for feeling.'¹⁹⁹ The Christian doctrine of the new creature means that once a person is saved or born again, he or she naturally desires and is inevitably moving towards Christ-likeness (progressive sanctification, Christian formation). This predisposition should then strengthen a receptivity to emotion stimuli (such as music) that encourages affective virtue and avoidance of affective vices. That strengthened receptivity may be cognitive or volitional, or may be non-cognitively driven. For example, a believer in a worship service may be particularly attentive to songs that either reflect her current state of affect or may change her current state, if she dislikes it. On a different day, she may not be *aware* of her physical and neurological reception at all. This level of reception could happen in one of two ways: 1. her predisposition towards affective virtues may engage her attention towards any reinforcing stimulus – thus good feeds good automatically; or, 2.

¹⁹⁵ Proverbs 1:7; Matthew 22:35-38 'And one of them, a lawyer, asked him a question to test him. "Teacher, which is the great commandment in the Law?" And he said to him, "You shall love the Lord your God with all your heart and with all your soul and with all your mind. This is the great and first commandment.'

¹⁹⁶ Williams, p. 60.

¹⁹⁷ Ward Jr, p. 126.

¹⁹⁸ Ward Jr, p. 132.

¹⁹⁹ Matthew Elliott, *Faithful Feelings: Rethinking Emotion in the New Testament*, loc. 2758.

the act of engaging in an emotionally expressive activity may create affective experiences that were not planned for or sought, because of the ‘acting’ of emotion *physically*. An affective experience can be initiated both cognitively or by feelings, although it is likely that both are always involved all the time.

In a related point, Williams represents all the authors under examination, when he includes the susceptibility of emotion to command and control in his description.²⁰⁰ Certain emotions are commanded by God to be felt, *contra* Finney; other emotions are to be limited or affixed to appropriate objects. Elliott sees some emotions as virtues and others as vices,²⁰¹ while Horton suggests that no emotion is innately evil or sinful, and that changes of emotion or seasons of emotion (what other writers might refer to as mood) are also a part of a God-given existence.

The combined picture of what these authors state about emotion leads to a view of affect that blurs the lines between the various perceived faculties of human nature. If, for example, there are four primary faculties, including the body, each operates dependently on the others.²⁰² What we see, then, is the indivisibility of the faculties. ‘Religious man is not one who subjects passion to the rule of reason, but one whose reason is passionate and whose affection is intellectual.’²⁰³ *Reason* orders levels of significance in a person, as he or she moves through an environment of multiple stimuli. The higher the level of perceived importance of a stimulus, the stronger the emotion response there will be to it. Similarly, emotion directs the attention towards certain stimuli, but not towards others. Attention may be directed by past experiences with the stimuli at hand and cultural expectations about appropriate responses to different stimuli (appropriate in general response, as well as intensity). We might recognize such difference in response by comparing two people standing at a busy intersection in the heart of metro Manila. One, a visitor from a smaller city in another country, might feel spasms of fear at each person who walks closely by them, or the sight of dense, seemingly chaotic traffic or the sounds of car horns repeatedly blown. Such fear might arise from the stimuli, or such a person might come into Manila with a fearful or suspicious predisposition (a motivational vector) that primes them for fear.²⁰⁴ The other person, having

²⁰⁰ Williams, p. 71.

²⁰¹ Matthew Elliott, *Faithful Feelings: Rethinking Emotion in the New Testament*, loc. 2677.

²⁰² Ward Jr, p. 140.

²⁰³ Matthew Elliott, *Faithful Feelings: Rethinking Emotion in the New Testament*, loc. 2925.

²⁰⁴ The subject of *priming* in psychological research might be a way of exploring the idea of *motivational vector* to some degree. See David G. Rand and others, ‘Religious Motivations for Cooperation: An Experimental Investigation Using Explicit Primes’, *Religion, Brain &*

grown up in Manila, might experience no fear from those stimuli. If human nature is a holistic or a psychosomatic unity - an inextricable intertwining of faculties - then emotion is dependent on mind, will, and body. Each other is dependent on emotion. Like love and marriage, 'you can't have one without the other.'

Rise up, O Church of God!
Have done with lesser things;
Give *heart* and *mind* and *soul* and *strength*
To serve the King of kings.²⁰⁵

2.3.3 Theological perspectives more directly related to the case study churches

2.3.3.1 *Theological statements*

We now look more specifically at the theological perspectives of the case study churches. Several "borrowed" doctrinal statements and articles of faith have been used in both ministries.²⁰⁶ In addition, the churches have adopted and adapted their own statements. None of these official statements of doctrine addresses a theology of emotion or music in any way.

2.3.3.2 *Case study pastoral perspectives*

During interviews with the pastoral staff of both churches, theological perspectives on emotion were evident. The senior pastor of FFBC at the time of the study expressed a great deal of openness to the public expression of affect, believing that it is an important part of worship.

Every time we play basketball, we shout, you know we express emotions when we are happy. Why not express it when we worship? So I think it's a part of worship, the soul part, you know, and emotion part is there. It's part of worship, and it's a big part. But it's like, I think, when you're in love with someone, there's an emotion. The same is true when you worship the Lord, when you love the Lord. So I'm into it. (FFBC P1)

One of the assistant pastors expressed something of the need for balance between the human faculties:

Behavior, 4.1 (2014), 31–48. Natalie A. Wyer and others, 'Priming in Interpersonal Contexts: Implications for Affect and Behavior', *Personality & Social Psychology Bulletin*, 36.12 (2010), 1693–1705.

²⁰⁵ William Pierson Merrill. *Rise Up, O Men of God* (1911, *alt.*); [emphasis added]

²⁰⁶ 'Articles of Faith | GARBC' <<http://www.garbc.org/about-us/beliefs-constitution/articles-of-faith/>> [accessed 8 February 2017].

I think for a person to be like complete, whole being, these three [emotion, intellect, and will] should work together. I'm not really sure how, but sometimes your mind says something else, like your emotion wants to—your will, it just follows your volition to act. But sometimes the one that is fighting or in disagreement or somehow in sync is the head and the heart. I used to hear people say, use your head because God placed the head over the heart, but at the same time, the heart is where God resides, so—but, of course, theologically we say no, don't trust your heart, because the heart is deceitful above all things, so for me, it should sync, it should work—it should work together. The brain is helping, the intellect itself, for me, it's incomplete without the agreement of the emotion, of the heart. And sometimes if you say, follow your heart, it leads you somewhere else like you don't usually. The volition is your energy, your capacity to respond to what these two tells you. It involves the hands, it involves the heart and the head. So that's how I define—that's how I describe the intellect, emotion, and will. (FFBC P3)

The senior pastor of MBC echoes the need for balance and expresses a sense that the faculties are less divisible than might be normally thought. The general theological sensibility of various members and leaders in both churches echoes the broader ideas about emotion and music described in sections 2.2 and 2.3. Throughout Chapters Four and Five, a picture of individual perspectives on emotion will arise from the phenomenological data.

2.3.4 Conclusion to section

The extent to which Evangelical and fundamental churches teach or believe the emotion concepts of Elliott, et al., remains to be seen. The case studies should reveal what each specific church holds in practice. If affective experience is seen as part of an overall psychosomatic unity of human nature, then a model or description of emotion that sees emotion as neither exclusively cognitive or physiological would be best suited to explore the role of music-induced affect in congregational singing. Before we finally arrive at that discussion, it will be important to understand the theological landscape of music emotion in the study churches.

2.4 Theology of music and music-emotion

2.4.1 Music and theology

As we approach theological perspectives on music and emotion, we face an interesting dilemma. A survey of the major Evangelical works of systematic theology does not reveal any thorough discussion of music. Instead, it is

musicians and musician-theologians who have written rather extensively, if sporadically.

Very few attempts to create a systematic or biblical theology of music have been made. Many of the theologians referenced in the previous section hardly address the subject, as will be seen in the next section. In the twentieth century, numerous popular and scholarly Evangelical theologian-musicians (or musician-theologians) have attempted to fill the gap, as have numerous Fundamentalist musicians and pastors. Much of the writing by such authors have been framed by the music and worship ‘wars’ that began with the rise of rock music. Some of these voices have been particularly influential within the area of Christianity represented in the case study churches.

2.4.1.1 *Theologians on music*

A survey of the authors already discussed reveals, with a few exceptions, the paucity of thorough theological attention to music.²⁰⁷ Brief mention has been made of Augustine’s perspective on music. His ambivalence towards the influence of music, paralleling his views on emotion, echoes down through church history. Calvin briefly mentions music in a list of generally acceptable activities in a section of the Institutes detailing Christian liberty. He does warn that such activities may be used in a way that ‘is very far from a legitimate use of the gifts of God’.²⁰⁸ He goes on, in the next section, to propose that singing is an appropriate activity in the public worship of the church when it is done with ‘gravity’ so that it can ‘stir up the mind to true zeal and ardour in prayer.’ Echoing Augustine, whom he references, Calvin warns ‘We must, however, carefully beware, lest our ears be more intent on the music than our minds on the spiritual meaning of the words.’²⁰⁹ In another passage, he maintains that singing is an act of proclaiming God’s ‘goodness; cherishing and testifying towards each other [fellow church members] that mutual charity, the bond of which they see in the unity of the body of Christ’.²¹⁰ Finally, discussing two of the primary New Testament passages on music, Calvin suggests that singing in

²⁰⁷ Paul Westermeyer presents a useful summary of the early influences on Christian thought in Paul Westermeyer, ‘Music and Spirituality: Reflections from a Western Christian Perspective’, *Religions*, 4.4 (2013), 567–83. Books and articles on the musical views of Augustine, Luther, and Calvin are numerous, and the issues they raise are beyond the scope of this study.

²⁰⁸ Calvin, 3.19.9.

²⁰⁹ Calvin, 3.20.32.

²¹⁰ Calvin, 4.17.44.

church involves the heart and the mind ‘by which the pious mutually edify each other’.²¹¹

Jonathan Edwards, writing about the Great Awakening, speaks of singing as accomplishing several purposes: to influence emotions (affections),²¹² to praise God,²¹³ and to be an encouragement to erase ‘all darkness and doubting’.²¹⁴ Repeatedly, Edwards is seen as emphasizing the affective nature of musical influence that is proper in the context of doctrinal truth. Philip Bohlman references Edwards’ placing great importance on the role of song in the church, in both literal and figurative ways: ‘Song figured significantly in Edwards’ sermons and writings, and its mobility – the capacity of a community of believers to transport themselves along the highway to salvation – would soteriologically link Christian song to the formation of a new nation.’²¹⁵ Although he does not deal with music as carefully as with other topics, Edwards appears to see the use of music as cognitively part of worship and an exciter of the affections in worship.²¹⁶ Chiara Bertoglio also sees Edwards’ blending of propositional content and feeling in singing.²¹⁷

John Frame has produced an important collection of systematic theology. He has also authored works on worship and music.²¹⁸ He sees music in public worship as a tool for teaching and edification, and for exhortation – the influence of the will. In addition, he sees it as a means of emotion expression.²¹⁹

²¹¹ Calvin, 3.20.32.

²¹² Edwards, pp. 15, 20.

²¹³ Edwards, p. 23.

²¹⁴ Edwards, p. 58.

²¹⁵ Philip V. Bohlman, ‘Afterward: Sound, Soteriology, Return, and Revival in the Global History of Christian Musics’, in *The Oxford Handbook of Music and World Christianities*, ed. by Suzel Ana Reilly and Jonathan Dueck (Oxford; New York: Oxford University Press, 2016), pp. 675–93 (p. 684).

²¹⁶ Hatoko Inoue, ‘Hymn Singing as a Catalyst for Spiritual Revitalization Among Japanese Churches: Strengthening the Heart to Praise and Proclaim’ (Asbury Theological Seminary, 2015), p. 53ff.

²¹⁷ Chiara Bertoglio, ‘A Perfect Chord: Trinity in Music, Music in the Trinity’, *Religions*, 4 (2013), 485–501 (pp. 497–98). Steven Guthrie also sees Edwards placing music towards the affective side of human nature, rightly used in the context of doctrine. [Steven R Guthrie, ‘Carmen Universitatis: A Theological Study of Music and Measure’ (University of St. Andrews, 2000), p. 57.]

²¹⁸ John M. Frame, *Worship In Spirit and Truth* (Phillipsburg, New Jersey: Presbyterian and Reformed Publishing, 1996); John M. Frame, *Contemporary Worship Music: A Biblical Defense* (Phillipsburg, New Jersey: Presbyterian and Reformed Publishing, 1997). The latter work is largely to answer various critics of CWM. The former work includes his longest, most detailed discussion of music in any of his works.

²¹⁹ Frame, *Contemporary Worship Music: A Biblical Defense*, p. 100. John M. Frame, *Systematic Theology: An Introduction to Christian Belief* (Phillipsburg, New Jersey: Presbyterian and Reformed Publishing, 2013), p. 992.

‘Music, then, enhances God’s word by making it more vivid and memorable, by driving it into our very hearts.’²²⁰ He also recognizes a vertical aspect to the experience of music in worship: ‘One of the most wonderful things that Scripture says about music is that when we sing, the Lord Jesus is singing with us [...].’²²¹ One recurring theme in Frame’s view of music is that it helps move Christians beyond a purely intellectual form of worship.²²² He does not seem to share the concerns of Augustine and others, as per his criticism of ‘the pathos game’ and platonic concern about emotions.²²³ Lastly, he frequently wrestles with the concept of music as language, similarly to 1 Corinthians 14.²²⁴

Frame’s Reformed predecessors said very little about music in their systematic works. When they do reference the subject, it is not part of an extended examination. Hodge makes a brief statement about preferences for different styles of music being individualistic.²²⁵ About public worship, he suggests that music is a part of worship, as opposed to instruction, suggesting they are disparate activities.²²⁶ Strong repeatedly uses music as an analogy, but does not engage with music itself in any substantive way. The various analogies reveal a sense that music is tied to emotion and that music moves people through beauty.²²⁷ Strong also suggests that music can have a positive impact.²²⁸ In a section on freedom, he quotes G. S. Lee’s provocative statement, in which we can read the idea of music as influencing the will:

The ten commandments could not be changed. The Israelites sang about Jehovah and what he had done, but they did not sing about what he told

²²⁰ Frame, *Worship In Spirit and Truth*, p. 113.

²²¹ Frame, *Worship In Spirit and Truth*.

²²² John M. Frame, *The Doctrine of the Word of God* (Phillipsburg, New Jersey: Presbyterian and Reformed Publishing, 2010), pp. 580–81.

²²³ John M. Frame, *The Doctrine of the Christian Life* (Phillipsburg, New Jersey: Presbyterian and Reformed Publishing, 2008), p. 375.

²²⁴ Frame, *The Doctrine of the Christian Life*, pp. 907–8. ‘Now, brothers, if I come to you speaking in tongues, how will I benefit you unless I bring you some revelation or knowledge or prophecy or teaching? If even lifeless instruments, such as the flute or the harp, do not give distinct notes, how will anyone know what is played? And if the bugle gives an indistinct sound, who will get ready for battle? So with yourselves, if with your tongue you utter speech that is not intelligible, how will anyone know what is said? For you will be speaking into the air. There are doubtless many different languages in the world, and none is without meaning, but if I do not know the meaning of the language, I will be a foreigner to the speaker and the speaker a foreigner to me.’ (1 Corinthians 14:6–11).

²²⁵ Hodge, vol. 2, 115.

²²⁶ Hodge, vol. 3, 707.

²²⁷ Strong, p. 526.

²²⁸ Strong, p. 813.

them to do, and that is why they never did it. The conception of duty that cannot sing must weep until it learns to sing.²²⁹

In public worship, singing is the means of communication from humanity to God.²³⁰

Due to Charles Finney's emphasis on the importance and effectiveness of emotion in drawing people to conversion, we might expect some theological insights on music in his works. He does mention music repeatedly. In a lengthy section on innovations to worship, he suggests that change and adaptability are appropriate when considering the musical practices of public worship, seeing those that oppose innovation as out of step with the Bible.²³¹ In a section describing personal experience, Finney mentions the role of music in soothing and calming, and, in another place, references the emotional expressiveness of music.²³² In one sermon he echoes the various Old Testament prophets who saw music as affectively expressive and evocative.²³³ Another sermon sees Finney himself expressing the belief that music has an emotional impact:

For example, the minister reads the hymn and the people begin to sing; they are affected by the sound of the music, and in consequence think themselves very religious. It is a very common thing for individuals to suppose that they are very devotional, because they have some sort of emotional feelings when some plaintive hymn is being sung. For many years before I was converted, I led the music in a public assembly. I could shed tears in singing oftentimes; and so deep were my emotions frequently, that I used to take a self-righteous satisfaction in such feelings; but I was an impenitent sinner and a mocker of God.²³⁴

In a lecture on the proper running of a prayer meeting, Finney expresses an understanding that music can lead the mind in different directions of thought and feeling.²³⁵ Sprinkled throughout his writings, Finney links music to emotion in worship, i.e., thankfulness for salvation. Echoes of Finney's beliefs can be found frequently in the contemporary case study church (FFBC).

²²⁹ Strong, p. 362.

²³⁰ Strong, p. 23.

²³¹ Finney, 'Systematic Theology', loc. 8013ff.

²³² Finney, 'Systematic Theology', loc. 1309, 29892.

²³³ Finney, 'Systematic Theology', loc. 30182–88.

²³⁴ Finney, 'Systematic Theology', loc. 40373–78.

²³⁵ Finney, 'Systematic Theology', loc. 6045–57.

Henry Thiessen, whose systematic theology was used by the pastors of both case study churches, makes little mention of music in his dense and detailed work. The few instances reflect on music as a tool for worship and thanksgiving.²³⁶

Of the remaining influential theologians, we find a fascinating fact about Lewis Sperry Chafer. Chafer was one of the most influential theologians for Dispensational fundamental Baptist pastors. He was also a musician, studying at Oberlin Conservatory, serving as a singer for evangelistic meetings, and leading the singing at the large Moody Bible conferences in Massachusetts.²³⁷ He links the *imago Dei* to 'musical sense'.²³⁸ He sees music used for communication and praise,²³⁹ worship,²⁴⁰ teaching, and response to teaching.²⁴¹ Chafer evidences a sense that singing in church is of didactic importance – he frequently critiques specific hymns and gospel songs on their doctrinal content. In the dedication to his book MAJOR BIBLE THEMES he states: 'This book is lovingly dedicated to George C. Stebbins whose intimate companionship has for thirty years been to me an abiding inspiration and whose incomparable Gospel music like celestial wings has carried to multitudes of souls in every land the great truths of God's Word.'²⁴² The emphasis on 'great truths' can be seen in the responses of the traditional case study church (MBC).

Finally, Rolland McCune says little about music directly, but makes statements suggestive of the pedagogical nature of singing, as he references various songs in the Bible.²⁴³ Music is infused with emotion,²⁴⁴ and is an evidence of the filling of the Holy Spirit.²⁴⁵

This very quick overview demonstrates that these theologians of the previous century have largely ignored music as a topic of serious inquiry, with the notable

²³⁶ Henry C Thiessen, *Lectures in Systematic Theology*, ed. by Vernon D. Doerksen, Revised (Grand Rapids, MI: William B. Eerdmans Pub. Co., 1979), pp. 231, 302.

²³⁷ Chafer, vol. 8, p. 4.

²³⁸ Chafer, vol. 1, p. 201.

²³⁹ Chafer, vol. 2, p. 21.

²⁴⁰ Chafer, vol. 5, p. 199.

²⁴¹ Chafer, vol. 5, p. 237.

²⁴² Lewis Sperry Chafer, 'Major Bible Themes', 1926 <<http://lewissperychafer.org/Themes.pdf>> [accessed 7 May 2019]. Chafer does not mention the influence of musical sound or the corporate context of congregational song. It is not a little surprising that a theologian with such a strong musical background should take so little theological interest in the subject, at least in his systematic writings.

²⁴³ Rolland McCune, *A Systematic Theology of Biblical Christianity: Prolegomena and the Doctrines of Scripture, God, and Angels* (Allen Park, MI: Detroit Baptist Theological Seminary, 2010), I, p. 246.

²⁴⁴ McCune, I, p. 351.

²⁴⁵ McCune, II, p. 345.

exception of Frame. It should be noted that a survey of the significant Evangelical commentaries on primary New Testament passages on music (1 Corinthians 14, Ephesians 5, and Colossians 3), reveals the same lack of engagement with the topic. However, a sketch of ideas about music can be pieced together from the many individual comments and analogies: music is emotive in content, expression, and influence, it is a useful tool for worship, it is important for teaching, and the power or influence of music is real.

The churches in the case study are descendants of the theological traditions of the General Association of Regular Baptist Churches and the Association of Baptists for World Evangelism. These two organizations were instrumental in the founding of parallel organizations in the Philippines, as well as the actual churches themselves. Some of their histories are presented in Chapter Three. During the time of the founding of these churches, the current surge of popularity in Reformed theology had not taken place in fundamentalism. Their roots are deep in Dispensational theology, *a la* Chafer. However, these groups have always tended toward the Calvinist end of the theological spectrum and have been influenced by the writings from Reformed theologians and popular writers. As mentioned in the early part of this chapter, the works of Hodge, et al., have been used in fundamental Baptist seminaries in the USA and the Philippines. It is likely that the works of these authors mentioned in section 2.3 have played some part in the training of the pastoral leadership of the case study churches.

The theological statements of the case study churches make no mention of music; however, several other authors have been influential in Protestant and Evangelical thinking on music, while others have been at the forefront of the Fundamentalist perspective.

2.4.1.1.1 Contemporary Protestant voices

The early years of the century witnessed a renewed interest in a more careful, nuanced examination of musical-theological questions, which has coincided with a flowering, multi-layered understanding of humanity's interaction with music in musicology. Several writers have sought to bring concepts and methodologies from a variety of musicological disciplines to bear on their own handling of the topic. Not surprisingly, some of the most prominent thinkers have strong interests in the areas of worship and aesthetics. The work of two of these scholars is referenced in conservative Evangelical circles, and some level of influence may reasonably be assumed. Other important writers on similar

topics have likely had less exposure, especially in Philippine Baptist churches and will not be dealt with here.²⁴⁶

Jeremy Begbie and Don E. Saliers, like Chafer before them, share the distinction of being professionally trained and practicing musicians, as well as theologians. We may view them as bridging the divide from the earlier lack of attention to a richness of contemporary theological engagement with music.

Begbie uses several theological themes, such as Christology, 'agape-ology', anthropology, and ecclesiology, as guideposts in his thinking about music.²⁴⁷ Christology seems central both to his theology in general and to music specifically²⁴⁸. For him, it is a foundation for thinking about art and music primarily because of the hypostatic union²⁴⁹ - Christ's humanity becomes a bridge to the possibility of *knowing* God. This then suggests that ways of knowing are rooted in spirit, soul, *and* body. Begbie uses this concept to draw on research into embodiment or the physicality of knowledge. He gives special attention to current work in cognitive musicology, especially research into emotions and the role of neurology in perception and experience.²⁵⁰

Although writing about music, Begbie frequently focuses on how music can influence theological thinking: 'what would it mean to theologise not simply *about* music but *through* music?'²⁵¹ His is a significantly different approach from the theologians already discussed, who were working from an exegetical (Bible to music) starting point. Begbie suggests that 'music has the capacity to play a unique and positive role in the formation of Christian identity. It follows that although music can be drawn into quite conscious and focused engagement with theology [...], it can also operate by moulding our lives in a range of unconscious and tacit ways, thus indirectly feeding theology. It can 'inform' theology by 'forming' the theologian.'²⁵² In this, he echoes some ideas about the pedagogical use of music.

²⁴⁶ I include in this list the works of Richard Viladesau, Maeve Heaney, Jon Michael Spencer, and Monique Ingalls and the recent developments in congregational music studies. Of course, not all of these are Protestant, and some of those that are would not put themselves into the category of conservative Evangelical or Fundamentalist.

²⁴⁷ Jeremy Begbie, *Voicing Creation's Praise: Towards a Theology of the Arts* (Edinburgh, Scotland: T&T Clark, 1991).

²⁴⁸ Begbie, *Voicing Creation's Praise: Towards a Theology of the Arts*.

²⁴⁹ This term refers to the concept of Jesus being completely God and human simultaneously.

²⁵⁰ *Resonant Witness: Conversations Between Music and Theology*, ed. by Jeremy Begbie and Steven Guthrie (Grand Rapids, Mich: William B. Eerdmans Pub. Co., 2011).

²⁵¹ Jeremy Begbie, *Theology, Music, and Time* (Cambridge; New York: Cambridge University Press, 2000), p. 4.

²⁵² Begbie, *Theology, Music, and Time*, p. 273.

When Begbie speaks of ‘informing’, he means a kind of musical teaching that engages the whole person: ‘It is just here that the arts can play one of their most crucial roles, for their immense integrative power is unquestionable: their ability to reunite the intellect with the other facets of our make-up - our bodies, wills, emotional life, and so on.’²⁵³ As noted later, this theme finds a home in the work of Scott Aniol, whose writings are more directly influential in conservative Evangelicalism and fundamental Baptist churches.²⁵⁴

Begbie suggests several music-theology interactions. He sees musical sound as influential on the reception of text.²⁵⁵ He also sees the act of making music (performative participation) as influential on the theology of the participants.²⁵⁶ The potential for music to have a negative impact is recognized: ‘Music may be able to shape us, but for ill as well as good. There needs to be an alertness to this, especially since music is the “hidden persuader” par excellence.’²⁵⁷

Undergirding all of Begbie’s writing on music is the view that music and emotion are intimately connected, and *that* aspect is what makes it important in Christian worship: ‘they [perceived emotion in music] enable a more concentrated emotional engagement with the object [theological] or objects with which we are dealing’.²⁵⁸

Interestingly, Begbie does not seem to see theology (in the systematic sense) as particularly prescriptive for musical choices in worship.²⁵⁹ Nor does he attempt to examine key New Testament passages on music in churches. His handling of any specific biblical references seems perfunctory. His statements about the nature of music are primarily based on current research in music and emotion, and an expected *a priori* understanding of what music is.

²⁵³ Jeremy Begbie, *Sounding the Depths: Theology Through the Arts* (London: SCM, 2002), p. 7.

²⁵⁴ Scott Aniol, *Worship in Song* (Winona Lake, IN: BMH Books, 2009).

²⁵⁵ In his discussion of John Tavener’s *The Apocalypse*, Begbie suggests that when music and religious texts are combined, the musical language can be fitting to the theology of the text. However, it may deny it, or suggest a different theological content. [Begbie, *Theology, Music, and Time*, p. 146.]

²⁵⁶ Begbie, *Theology, Music, and Time*, pp. 273–75.

²⁵⁷ Begbie, *Theology, Music, and Time*, p. 273. See also Begbie and Guthrie, p. 353.

²⁵⁸ Begbie and Guthrie, p. 350.

²⁵⁹ Begbie, *Theology, Music, and Time*.

Don Saliers authored a small but notable work on music and theology.²⁶⁰ He shares many of Begbie's concepts and strains of thought, although he privileges *liturgy* as a whole. In his discussion on music, he sees the human faculties as interdependent and required to fully *know*: 'The human person is such a unity of physicality and spirit, and only in and through the senses do human beings acquire the possibility of a "sense" of transcendence.'²⁶¹ He refers to such as a 'synaesthetic matrix,'²⁶² which brings a heightened sense of perception, that is obligatory for any real theological engagement.²⁶³ These ideas lead Saliers to privilege musical *experience*.²⁶⁴ Music is a living practice (both the making and the hearing of it), and an engagement in the physical world, and a bodily experience, and an emotional connection. It has 'the power[...] to move the soul and to provide a way to shape and express religious experience and beliefs'.²⁶⁵

Similar to Begbie, Saliers sees music as an influence on theology, through its emotive power - *musicing* exemplifying Christian doctrine, and musical sound mitigating theological imbalance. Saliers nuances the influence of music on theology by highlighting its interconnectedness to its context,²⁶⁶ both individual (in terms of memory)²⁶⁷ and collective - especially in liturgy: 'Ritual contexts activate the formative and expressive power of sound with respect to the deep patterning of human affections'.²⁶⁸

Saliers views music as influencing the reception of lyrics²⁶⁹ but suggests that the power of music lies in its ability to take intellectually incomprehensible 'reality' and make it 'palpable to human sense.'²⁷⁰ He also suggests a role for music in communing with God through text and in an embodied fashion, allowing for a non-propositional experience.²⁷¹ Similar to Begbie, Saliers does not create or present a systematic or biblical theology of music.

²⁶⁰ Saliers is a professor of theology and worship, as well as the head of a master's degree program in sacred music at the Candler School of Theology, Emory University.

²⁶¹ Don E Saliers, *Music and Theology* (Nashville: Abingdon Press, 2007), p. 75.

²⁶² Saliers, p. 1.

²⁶³ Saliers, pp. 3, 9.

²⁶⁴ Saliers, p. 8.

²⁶⁵ Saliers, p. 14.

²⁶⁶ Saliers, p. 12.

²⁶⁷ Saliers, p. 8.

²⁶⁸ Saliers, p. 7.

²⁶⁹ Saliers, p. 9.

²⁷⁰ Saliers, p. 16.

²⁷¹ Saliers, p. 61.

2.4.1.1.2 Evangelical and fundamental Baptist Voices

More directly related to the theological perspectives of the case study churches are several popular authors - musicians with interests in theology and practice. These writers and speakers have often weighed in on the conservative or traditionalist side of issues related to the so-called worship wars within Evangelicalism. Before discussing their ideas on music, we will briefly survey precursors whose works influenced them. None of these writings rise to the level of a full-throated theology of music, but they have been influential in Bible colleges and seminaries connected to Evangelical and fundamental Baptist Christianity.

Robert Berglund succinctly presents several ideas about what music is and does – ideas which are echoed by many subsequent voices. Although he does not often directly reference scripture in presenting his views, Berglund sets out to establish a ‘unifying philosophic system based upon biblical principles’ and a ‘systematic study of the Word’.²⁷² Primarily, he sees music in terms of function – both utilitarian and aesthetic, recognizing its use in a variety of everyday activities, in addition to church use.²⁷³ Because of this, he suggests that music styles developed for certain activities may not function effectively as church music.²⁷⁴ Seeing music as evoking response in the participant or listener, he suggests that ‘the primary response should be worship or praise.’²⁷⁵

Drawing on the work of Leonard Meyer, Berglund sees music as a form of communication. He also suggests that it is possible for the lyrics and music of a song to communicate different meanings.²⁷⁶ Because of this, the selection of music styles is vital in supporting doctrinally correct lyrics, to avoid a ‘paradox of meaning’: ‘separate analysis is necessary to ascertain that there is congruity in the feelings, moods, and meanings of both the text and the music style. If there is incongruity, the piece should be judged to be unworthy of use’.²⁷⁷ The implication of his philosophy is that the point of sacred music is the proper, understandable impartation of texts.

²⁷² Robert D. Berglund, *A Philosophy of Church Music* (Chicago, IL: Moody Press, 1985), p. 3.

²⁷³ Berglund, p. 17.

²⁷⁴ ‘If Christians recognized and accepted pop music for what it is – namely fun music primarily for entertainment – many problems [i.e., conflicts over music style in worship] would resolve themselves. It is not a question of right or wrong but one of appropriateness.’ [Berglund, p. 19.]

²⁷⁵ Berglund, p. 21.

²⁷⁶ Berglund, p. 27.

²⁷⁷ Berglund, p. 27.

Berglund states that service music must ‘evoke or encourage’ an objective experience of understanding who and what God is, and a subjective experience of emotions that are appropriate responses for a variety of ideas, e.g., freedom from sin or the lordship of Jesus.²⁷⁸ Music is a tool for effective worship that influences thought and feelings.

Writing from a strictly pragmatic viewpoint, Elaine Colsten speaks of music as influential on the physical and emotional responses of church members. Built on that presupposition, most of her attention is given to practical issues of elicitation and manipulation in church services. She suggests that music ‘effectively causes [people] to realize the presence and power of God’.²⁷⁹ Assuming the influence of musical sound, she details the use of tempo, volume, quality of performance, e.g., intonation, preparation, and repertoire.²⁸⁰ Colsten’s view seems to be driven primarily by theological praxis – what will be successful in eliciting the desired response from congregants. Congregational singing ‘should have a very clear-cut planned effect on the people in the audience’.²⁸¹ Although she speaks almost exclusively in pragmatic terms, she emphasizes that the ultimate goal of music in a church service is ‘accomplishing [God’s] purpose’ which, in other places, is described in terms of evangelism.²⁸² Colsten was for many years the organist of the First Baptist Church of Hammond, Indiana, where Jack Hyles pastored for several decades. Hyles and his ministries were strongly influential in segments of the American fundamental Baptist spectrum. Although the case study churches do not reside in the Philippine version of that side of fundamentalism, aspects of the music practices Colsten encourages have probably been known and propagated, due to the strong presence of missionaries and churches in the Philippines with links to First Baptist Church.

Kenneth Osbeck was a professor of music at the Grand Rapids Baptist College (now Cornerstone University), which was affiliated with the General Association of Regular Baptist Churches in the decades before and during the establishment of the case study churches.²⁸³ His textbook on music ministry has

²⁷⁸ Berglund, pp. 39–41.

²⁷⁹ Elaine Colsten, *As I See Church Music* (Hammond, IN: Hyles - Anderson Publishers, 1969), p. 5.

²⁸⁰ Colsten, pp. 9–19.

²⁸¹ Colsten, p. 20.

²⁸² Colsten, p. 20.

²⁸³ In chapter three, I detail the strong connection between the General Association of Regular Baptist Churches, the Association of Baptists for World Evangelism, and the case study churches. The missionary who started Faith Fundamental Baptist Church studied at Grand

been a standard work for Baptist Bible colleges and seminaries. His work is in no way a theological treatise on music, but some aspects of his views may be inferred. In the chapter on organizing and leading congregational singing, he sees the activity as functioning in four ways: 1. an act that encourages corporate unity in worship; 2. an activity that teaches doctrine; 3. a personal expression of inner thoughts and feelings; 4. an influence on the general mood of the church service.²⁸⁴ Viewing music as an integral part of worship, Osbeck suggests that one of the primary purposes of worship is ‘instruction in the Word of God for a growth in grace and in the “graces” for their individual lives’.²⁸⁵

Like Berglund, Osbeck sees music, in worship, as influential in both ‘objective’ and ‘subjective’ ways.²⁸⁶ He also suggests the need for an active enablement of the Holy Spirit.²⁸⁷ Regarding the repertoire of congregational songs, he believes that the lyrical content, whether it be doctrinally didactic, or testimonial and motivational, is of primary importance. ‘It is generally agreed by Christian leaders that there is no better medium for expressing group worship than congregational singing. The choice and use of congregational songs, then, becomes as serious a matter as the choice of the sermon topic.’²⁸⁸ Songs can communicate truths about spiritual truths and can encourage praise.

Although Osbeck does not go into the topic as thoroughly as several of the authors under consideration here, he believes that musical sound can support the lyrics: ‘A tune should reinforce the spirit and emotional meanings of the words.’²⁸⁹ Most of the book focuses on everyday matters of music organization in a local church.

Perhaps one of the most influential voices on music issues within fundamental Christianity in the English speaking world, Frank Garlock has written on music philosophy, started a music publishing ministry, and spoken in Baptist churches across the US and numerous other countries. He taught for many years at Bob Jones University, where several of the authors below studied. His video lectures have been used in many churches. Most of his writing and speaking has been in

Rapids Theological Seminary; however, that time of study postdates Dr. Upchurch’s years in the Philippines.

²⁸⁴ Kenneth W. Osbeck, *The Ministry of Music*, Revised (Grand Rapids, MI: Kregel Publications, 1961), pp. 60–61.

²⁸⁵ Osbeck, p. 177.

²⁸⁶ Osbeck, pp. 182–83.

²⁸⁷ Osbeck, p. 183.

²⁸⁸ Osbeck, p. 187.

²⁸⁹ Osbeck, p. 187.

the context of debates about the nature of rock music and its use in Christian worship, where he takes a conservative perspective.²⁹⁰ His views on music, detailed in *Music in the Balance* (co-written with Kurt Woetzel), reinforce some of the concepts mentioned above. Musical sound is a language that is communicative apart from texts. Because of this, music may be used to communicate truth or error. Music influences or evokes emotions. Music should be used for instruction and praise.²⁹¹

Echoing Osbeck, Garlock sees congregational singing as vital to the spiritual life of a church.²⁹² In addition to its usefulness in fostering the experience of unity, singing is a means of expressing praise to God. It is a type of corporate prayer. Singing is an aid to teaching. Concerning Colossians 3:16, he quotes Robert Shaw: “The basic premise of music is communication... expressible best by music or possibly even only by music.”²⁹³ Suggesting the power of both the musical sound and the sensation of singing with many people, Garlock sees congregational singing as an aid to encourage spiritual revival.

Tim Fisher’s books and speaking have been prominent in the same circle of churches as those receptive to the work of Frank Garlock. Fisher received his undergraduate and graduate training at Bob Jones University and took up the mantle of the conservative position in the so-called “worship wars.” He directed and produced a large number of professional recordings under his own ministry – Sacred Music Services – and for many other fundamental Christian music ministries. His philosophy of music is very similar to that of the authors surveyed above. Music is a significant part of worship in the local church²⁹⁴ and is a tool for communicating God’s word²⁹⁵ and praise.²⁹⁶ He sees music as influencing emotion,²⁹⁷ and also highlights its role in discipleship: ‘When we come together in a public service of worship, why do we sing? For the same

²⁹⁰ Anna Nekola references Garlock’s influence in Anna Nekola, “‘More than Just a Music’: Conservative Christian Anti-Rock Discourse and the U.S. Culture Wars”, *Popular Music*, 32.03 (2013), 407–26.

²⁹¹ Frank Garlock and Kurt Woetzel, *Music in the Balance* (Greenville, SC: Majesty Music, 1998).

²⁹² ‘5 Reasons Congregational Singing Is Important | Ministry127’
<<http://ministry127.com/music-ministry/5-reasons-congregational-singing-is-important>>
[accessed 9 May 2019].

²⁹³ ‘5 Reasons Congregational Singing Is Important | Ministry127’.

²⁹⁴ Tim Fisher, *Harmony at Home: Straight Answers to Help You Build Healthy Music Principles* (Greenville, SC: Sacred Music Services, Inc., 1999), p. 4.

²⁹⁵ Fisher, p. 12.

²⁹⁶ Fisher, p. 16.

²⁹⁷ Fisher, p. 12.

reason God asked Israel to sing the song of Moses: so that we would be reminded of God's Person and wonderful works in our lives.'²⁹⁸

Fisher summarizes the benefits and purposes of congregational singing (and home singing) with two lists. In addition to some of the points already mentioned in section 2.4.1.1.2, he sees singing as a means of affective expression, propositional declaration, unity, and help for daily life.²⁹⁹ In a more thorough exploration of his themes, drawing on Osbeck, he states that the act of singing brings glory to God, instructs those singing, brings encouragement to the congregant, and prepares Christians for worship activities in heaven.³⁰⁰

Tim Fisher's influence on the case study churches can be seen more directly - he was one of the plenary speakers at the 1990 World Congress of Fundamentalists (in Manila), which many pastors and members of churches in the same fellowship as the case study churches attended.³⁰¹ The senior pastor of one of the case study churches was a part of the organizing committee for the Congress.³⁰²

Ken Lynch is another American author and speaker from the fundamental Baptist perspective who has had direct influence within the case study churches' association. In 2001, he spoke at one of the flagship Bible colleges - Doane Baptist Seminary (Iloilo City) - as well as a variety of churches within the fellowship.³⁰³ His book and sermons on music strongly resonate with the theological and practical perspectives of Garlock and Fisher.³⁰⁴

Across this spectrum of writers and speakers, there is a significantly unified perspective, although differences of depth and nuance are quite wide.³⁰⁵ Broadly

²⁹⁸ Fisher, p. 18-21.

²⁹⁹ Fisher, p. 24.

³⁰⁰ Fisher, pp. 24-30.

³⁰¹ Personal correspondence with the author.

³⁰² Personal conversation with the author.

³⁰³ Personal correspondence with the author.

³⁰⁴ Ken Lynch, *Biblical Music in a Contemporary World* (Chester, PA, 1999).

³⁰⁵ Several writers, coming from similar perspectives to those in section 2.4.1.1.2, have sought to create a more complete theology of music. At this time, little evidence has been found of their influence in the case study churches or fellowships, but they are worth noting since they come from within the American fundamental Baptist orbit of thinkers and because they have sought to write from a more holistic or non-reactionary position that is still conservative in nature. Scott Aniol may be receiving some attention in Philippine churches, due to his strong online presence. ['Religious Affections Ministries']. Although much of his work focuses on themes of the earlier authors, he presents a more theologically focused discussion of music and worship, influenced by Jonathan Edwards' concept of *affections*. [Aniol, *Worship in Song: A Biblical Approach to Music and Worship*.] Prominent in his thinking is the concept of music

speaking, they see music as: a part of worship; engaging the mind and the emotions; a form of communication; a means of emotion evocation; a tool for discipleship, as well as personal expression. All of these authors see a strong connection between music and emotion and express concern that music-evoked emotion not overpower the mind or the lyric content of congregational songs. They all emphasize the importance of doctrinal correctness to the lyrics and a musical encouragement of emotion that supports the text. In addition, they question the use of pop/rock forms in Christian worship.

Before we move to the actual churches and experiences that are the focus of this study, it will be helpful to briefly note two authors from within Evangelicalism who have expressed ideas contrary to the authors we have just surveyed. It is likely that these authors were not accessed during the training of the senior pastors of these churches. However, the popular nature of their writings and ministries suggests at least some awareness on the part of fundamental Baptist churches in the Philippines. In Chapter Three, it will become evident that one of the case study churches follows some of the practices subscribed to by these authors.

Southern Baptist pastor and influential author Rick Warren has expressed views on the nature of music that differ with most of the writers mentioned in section 2.4.1.1.2. His book *The Purpose Driven Church* has been available and promoted in the Philippines for approximately two decades.³⁰⁶ Warren's church has a satellite campus in the southern extremity of metro Manila.³⁰⁷

instructing the emotions of the hearer: 'The manner in which music may help to sanctify the emotions, and thus improve man's ability to rightly apprehend God's beauty, is by expressing only good, right, and wholesome emotions.' Dean Kurtz, long-time music pastor in two large fundamental Baptist churches, has created a biblical theology of music. [Dean Kurtz, *Worship and Music in the Word* (Watertown, WI: Worship in the Word Ministries, 2012)]. In addition, church musician and educator Dana Everson has written a work, similar in scope to that of Aniol, with a foreword by Garlock. [Dana F. Everson, *Sound Roots: Steps to Building a Biblical Philosophy of Music* (Greenville, SC: Biblical Revival Ministries, 2008)]. Finally, David Cloud, a missionary pastor in Nepal and prolific writer on a variety of subjects affecting Baptist churches, has published several books and numerous articles on music. ['Way of Life Literature - Home Page' <<https://www.wayoflife.org/>> [accessed 10 May 2019]]. Although he focuses much of his energy on critiquing contemporary trends, he has also written pro-actively about the practical aspects of music ministry. Although there is not a known link between him and the case study churches, he speaks at a conference for pastors and church workers in the Philippines annually, and his materials seem to have been spread broadly throughout Baptist ministries.

³⁰⁶ Rick Warren, *The Purpose Driven Church* (Grand Rapids, MI: Zondervan, 1995).

³⁰⁷ 'Santa Rosa Campus Pastor Matt Hall' <<https://saddleback.com/visit/locations/south-manila>> [accessed 10 May 2019].

Although fundamental Baptists and some conservative Evangelicals have questioned several of the premises of the book, the extensive network and well-attended conferences suggest that many churches have adapted Warren's ideas and practices for their own ministries. About music, he echoes a number of the philosophies already mentioned. It is a major component of the public worship service.³⁰⁸ Warren briefly references putting 'God's truth' to music and sees the accessibility of music style as crucial for both attracting congregants and ministering to them. He suggests care in the selection of lyrics as well.³⁰⁹ Music-evoked affect, especially in a group setting, is recognized.³¹⁰ Warren also sees congregational singing as an expression and means of harmony within the church. Speaking of 'seekers' (non-Christians) attending a service, he states: 'When believers sing in harmony together it is an audible expression of the unity and fellowship of the body. Each person is singing his part while listening to the others in order to blend. There is something profoundly attractive about believers singing together in sincere, heartfelt praise.'³¹¹

Warren differs with the conservative authors somewhat in that he sees music as a 'potent tool for evangelism'.³¹² Although recognizing music as a means of communication, he situates meaning almost exclusively in the lyrics. Musical sound or style, for him, functions in areas of personal preference and group identification.³¹³ Warren also emphasizes the idiosyncratic nature of music and memory, referred to in music emotion research as episodic memory. While all the authors touch on the practical or pragmatic uses of music in worship, Warren, like Colsten, underscores the use of music to create the desired atmosphere.³¹⁴ Perhaps Warren's most significant impact in Evangelical and fundamental churches is an evangelistic justification for the use of popular music styles, which Garlock et al., decry. Behind his pragmatic approach and focus on the social/cultural meaning of music, he, perhaps tacitly, rejects the idea of musical meaning in the inherent sonic qualities of musical sound. Musical sounds and styles are, for Warren, about attractability and accessibility. Although he strongly encourages individual churches to explore what styles of

³⁰⁸ Warren, p. 279.

³⁰⁹ Warren, p. 286.

³¹⁰ Warren, p. 286. I found it interesting that both Warren and Colsten place great importance on the tempo of congregational songs. Both suggest that songs should generally be quick or have an 'upbeat tempo'.

³¹¹ Warren, p. 292.

³¹² Warren, p. 279.

³¹³ Warren, pp. 280–82.

³¹⁴ Warren, p. 286.

music best fit the demographic to be evangelized, in practice, most churches following his teaching have gravitated towards Contemporary Worship Music.

We conclude this survey of authors who have potentially influenced the theology and practice of the case study churches with Bob Kauflin. Kauflin has been a worship leader in churches that are part of the Sovereign Grace ministries.³¹⁵ He has led in the writing and recording of numerous songs, speaks in conferences, and has produced a thoughtful, relatively theologically thorough, and practical book on worship. Many churches have incorporated the recordings of Sovereign Grace Music into their own ministries.³¹⁶ Arguably, the recordings, videos, and lead sheets of SG Music have had a greater reach than Kauflin's books.

Worship Matters was written primarily for the benefit of worship/song leaders. Two chapters explore music in worship exclusively. Music seems to be represented as the primary means of worshipping God. Within this context, Kauflin sees reflected in the Bible 'a connection between hearing music and being sensitive to God's voice'.³¹⁷ He goes on to suggest that the connection is primarily due to music-evoked affect, which 'makes us more receptive to, or at least aware of, the words we sing and hear'.³¹⁸

Much of what Kauflin presents about why and how music is used resonates with the authors presented earlier. He especially emphasizes the importance of lyrics.³¹⁹ He gives four summary belief statements about music: 1. music stirs up and expresses God-glorifying emotion; 2. music helps us reflect the glory and activity of the triune God; 3. music helps us remember truth about God; 4. music helps us express our unity in the gospel.³²⁰ Much of the book focuses on practical ways to implement this vision.

³¹⁵ 'Sovereign Grace Churches' <<https://www.sovereigngrace.com/>> [accessed 10 May 2019].

³¹⁶ It may be that there is little direct connection between Kauflin's ideas and the case study churches. During my stay in each, MBC used only one Sovereign Grace song that had been recast in a traditional hymn style. According to the music leaders at FFBC, they have not been using SG music yet. However, one of the pastoral leaders, as per his interview, espouses more of a Reformed position and is a continuatist, which is consistent with Sovereign Grace Ministries. This may be indicative of the influence of David Platt, as I discuss below.

³¹⁷ Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Wheaton, Ill: Crossway Books, 2008), p. 103.

³¹⁸ Kauflin, p. 103.

³¹⁹ Kauflin, p. 100.

³²⁰ Kauflin, pp. 98–99.

Two significant areas of divergence set Kauflin apart from the earlier authors. One of those is the perceived importance of variety. In encouraging the use of a broad range of styles in Christian worship, he seems to both recognize and deny the meaning in musical sound. Speaking of a time when one of his churches used a different style of music each Sunday, Kauflin notes that the musical sound influenced the perception of the congregation.³²¹ However, throughout the discussions about selecting and using music, there is no mention of how to navigate or evaluate musical sound for suitability to specific lyrics, or an overall doctrine of worship.

The other issue that sets Kauflin and Sovereign Grace Ministries apart from most of the authors discussed is the area of special or sign gifts, such as speaking in tongues. While most of the authors hold to a cessationist view of such gifts, SG Ministries and, presumably, Kauflin, believe that ‘all the gifts of the Holy Spirit at work in the church of the first century are available today, are vital for the mission of the church, and are to be earnestly desired and practiced’.³²² Such a view suggests a possible link to Pentecostal and Charismatic views on interaction with the Holy Spirit and the lived act of worship. Both case study churches explicitly embrace the cessationist view in their official doctrinal statements.³²³

In practice, the primary music styles of SG Music come from pop/rock styles and may be included in the category of Contemporary Worship Songs. Evidence of the influence of these divergent voices may be seen in the case study churches, especially FFBC.

2.4.2 Music emotion

While none of the theologians and writers discussed set out to delineate the mechanisms, the connection between music and emotion is accepted. Some draw support from musicological and psychological research, others from philosophy (Warren appeals to Aristotle), while still others rely primarily on biblical references. Aniol writes extensively on the concept of music instructing the affections of a human being, so that a believer will both know and feel right, in response to music used in a church service. Steven Guthrie directly addresses

³²¹ Kauflin, p. 105.

³²² ‘Sovereign Grace Churches & Statement of Faith’
<<https://www.sovereigngrace.com/statement-of-faith>> [accessed 10 May 2019].

³²³ FFBC’s doctrinal statement is not published publicly, to my knowledge, but the church supplied a copy. The articles of faith of MBC can be found at ‘ARTICLES OF FAITH - Manila Baptist Church’ <<https://www.manilabaptistchurch.org/articles-of-faith.html>> [accessed 21 November 2018].

the view that the Apostle Paul intended for music to be used for discipleship.³²⁴ The various authors differ on the primary linkage between emotion and music (individualistic, culturally bound, universal), but do not question the connection.

2.4.3 Conclusion to theology of music and music-emotion

Nearly all the authors see music as a tool for worship and discipleship. Believers sing praise to God and sing truth into themselves for the purpose of sanctification. There is strong consensus that the lyrics are of primary importance (although Warren and Colsten's writings situation the atmosphere and impact on the congregation as equally or, perhaps, more important). Congregational singing is a way for Christians to engage with biblical truth so that the mandate of Colossians 3:16-17³²⁵ can be met – teaching and admonishing through psalms, hymns, and spiritual songs.

All the authors believe that music does evoke emotion, atmosphere, or feeling. Although some ambivalence exists, there is a generally positive view of the presence of emotion in church music-making. Most of the authors express a sense that music (with its attendant emotion) plays an integral part in Christian worship in a variety of ways. Those writing from a more conservative position focus considerable attention on the use of music for communication and worship, where worship is communicating praise to God and responding positively to doctrinal instruction and encouragement. Those writing from a progressive or contemporary perspective tend to emphasize the use of music for the creation of atmosphere, the attraction of a specific demographic of people, and a powerful sense of worship or an experience with God.

Before concluding, it should be noted that one of the case study churches has adopted the materials of another pastor/writer for their discipleship and worker training programs. FFBC, for several years, has adopted David Platt's Radical

³²⁴ Steven R. Guthrie, 'SINGING, IN THE BODY AND IN THE SPIRIT', *Journal of the Evangelical Theological Society*, 46.4, December (2003), 633–47. I do not engage with Guthrie's work in this thesis since I have found no evidence of his influence in the church contexts I explored. It is, however, important to note that some of Guthrie's positions resonate strongly with those of the conservative authors cited. His work on theology and music bears further consideration. See Steven R. Guthrie, 'The Wisdom of Song', in *Resonant Witness: Conversations Between Music and Theology*, ed. by Jeremy S. Begbie and Steven R. Guthrie (Grand Rapids, MI: Wm. B. Eerdmans Publishing Co., 2011); Steven R Guthrie. Steven R Guthrie.

³²⁵ 'Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God. And whatever you do, in word or deed, do everything in the name of the Lord Jesus, giving thanks to God the Father through him.'

Ministries curriculum for their in-church Bible institute. The materials are being used to train the current and future leaders of the church. This may signal a potentially divergent voice from the theologians, pastors, and authors that have influenced FFBC in the past. Rather than coming from the GARBC or ABWE or the AFBCP,³²⁶ Platt is a prominent American Southern Baptist pastor, who currently leads a non-denominational church in the Washington, D. C., area.³²⁷ He has served as the head of the Southern Baptist International Mission Board³²⁸ and is the founder of Radical Ministries. The stated general theological positions of Radical and the church are similar to many Baptist ministries, including those of the two case study churches. However, Platt shares with Kauflin a continuationist view of sign gifts.³²⁹ Additionally, Platt's church appears to be contemporary in its music and worship style.³³⁰

2.5 Conclusion

We have seen a limited but reasonable picture of the theological background of the case study churches. The specific views on emotion, music, and the experience of congregational singing within these churches will be explored more fully in Chapters Four and Five. We will see how the lived experiences of the church members compare with the expectations and theological presuppositions just explored. We will also see how the theological positions of the churches become a tool in evaluating the usefulness of the Component Process Model as a framework with which to examine Performative Music-Evoked Affect.

³²⁶ General Association of Regular Baptist Churches; Association of Baptists for World Evangelism; Association of Fundamental Baptist Churches in the Philippines.

³²⁷ 'McLean Bible Church' <<https://www.mcleanbible.org/>> [accessed 24 November 2018].

³²⁸ 'Pastor David Platt Succeeds Tom Elliff as IMB President' <<http://www.bpnews.net/43237/platt-succeeds-elliff-as-imb-president>> [accessed 24 November 2018].

³²⁹ 'What We Teach' <<https://www.mcleanbible.org/sites/default/files/resources-files/What-We-Teach.pdf>> [accessed 11 May 2019].

³³⁰ 'McLean Bible Church'.

3 Chapter Three: Methodologies for examining the experience of affect in congregational singing

In Chapter Two, I presented reasons for using congregational singing as a musical experience well-suited to explore Performative Music-Evoked Affect. I also explained the rationale behind the choice of churches and their theological contexts. Here in Chapter Three, I present the methodology used in the case studies. Chapter Four will comprise a brief description of the churches and their leadership. A description of a typical Sunday morning church service in each church can be found in the appendices. A detailed presentation of the congregational song repertoire of each church, including an overall stylistic analysis is included in this chapter. In Chapter Five, I present the major findings from a triangulation of emotion theory, theology, and lived experience. I will especially focus on concepts from theory that seem to be present in the experiences of the church members. Chapter Six will include brief discussions of important ancillary issues, followed by a chapter of concluding thoughts.

3.1 Introduction to the methodology

The methodology for the case studies was developed with several goals in mind, drawing on several types of research. However, first and foremost are the primary questions of the research:

1. Do participatory events evoke emotion in the same way as passively perceived events? More specifically, is *emotion* experienced in the act of congregational singing?
2. If emotion, or some other affect, is experienced in congregational singing, how does the lived experience compare to the definition of affective experience described in appraisal theories of emotion?
3. If emotion is evoked in the congregational singing experience, what effect does it have in the participant?

Ultimately, these questions drove the development of the methodologies and tools. It is these questions that receive some answer.

In addition, I hoped information regarding other concerns might arise in the course of data collection. Questions such as:

- What is the experience of congregational singing like?
- What association, if any, is present between felt emotion and music features or stylistic traits?
- What association, if any, exists between felt emotion and context?
 - Liturgical context

- Theological expectational context
 - Theology proper
 - Theology praxis
- What relationship, if any, is there between Music-Evoked Affect and the reception of sung lyrics?

Although open to see what themes might arise from the data, I formulated the tools for collecting information with guidance from the theoretical concepts discussed in Chapter One. Those concepts were: an integrative emotion theory, expressed in the Component Process Model and a multifactorial approach to music emotion; a rich descriptive definition of emotion; and, a focus on Performative Music-Evoked Affect (PMEA).

I also sought to develop a level of sensitivity to the link between the theological presuppositions, as discussed in Chapter Two, and the lived experience of the congregants. Did they match up, or were there significant differences?

Lastly, in order to maintain focus on the three fundamental questions of the thesis, I developed and continually referred to a secondary list of questions. I made no attempt to answer these questions in the body of the thesis, but repeated reference to them aided in handling a large amount of ethnographic and phenomenological data. They are listed below:

- Is what I am observing fitting with the emotion models? (integrative, extended mind, rich description)
- Is what I am observing fitting with the theological concepts of emotion presented in the theological literature that is influential in these churches? (psychosomatic unity, integrated feature)
- Is what I am observing fitting to the Body of Christ concept? (emotion on a macro level)
- What is the dominant influence in the emotion experience? (the act of singing, musical sound around the participant, the group activity or social context, the lyrics, the leadership, presupposed theological and personal expectations, past worship experiences in general, past experience with a particular song)
- Is what I am observing fitting with the music-emotion theory?
- Is what I am observing fitting with the theological concepts of the influence of music?
- Is there evidence of lingering influence of a song, singing, or the emotion of the experience, after the experience?
- Is an emotion experience felt consistently across the group? (same emotion or type of emotion, similar levels of intensity)

- What correlation is there between felt emotion and perceived emotion in individual songs?
- Is there evidence of scaffolding - volitional activity to purposely impact emotion?
- Is there evidence of a sense that the songs, or the people, or the activity of singing is a part of the individual?

Many of these questions warrant further individual study but were beyond the scope of this research.

3.2 Methodology proper

3.2.1 Development of the specific tools

Since the ultimate goal of the study was to better understand the *experience* and *influence* of emotion in a performative music experience, phenomenological concepts were needed to approach the lived experience of the individuals. In order to better situate these experiences within and across the churches, ethnographic tools were used.³³¹ The music involved in these experiences is established and frequently used as a fixed part of each church; therefore, I drew on a constructionist emphasis to consider the repertoire of each congregation, although the purpose is not an exhaustive analysis of the music styles involved.³³²

3.2.2 Review of theories

Again, since information about the experience and influence of emotion in congregational singing was the focus, an inductive line of inquiry was a more appropriate approach, in contrast to defending an assumption. I hoped that themes would emerge from the qualitative data collected. This openness, however, does not imply a lack of theoretical framework to guide the interpretation of the data. As detailed earlier, I have been guided significantly by integrative theories of emotion that favor the cognitive aspect, the

³³¹ The purpose of the research was not to present a comprehensive description or understanding of each church.

³³² The importance of using mixed methodologies is recognized in the work of many music emotion researchers. "These advances have come through the use of a variety of research methods which include experiments (Rickard, 2004), questionnaire studies (Juslin, Liljeström, Laura, Västfjäll and Lundquist, 2011), experience sampling (Sloboda, O'Neill and Ivaldi, 2001), interviews (DeNora, 2000), and brain imaging (Koelsch, Fritz, von Cramon, Müller and Friederici, 2006). Since each method has both advantages and disadvantages, the best overall approach may be to combine various methods in a kind of "method triangulation." Patrik N Juslin, 'Emotional Reactions to Music', in *The Oxford Handbook of Music Psychology*, ed. by Susan Hallam, Ian Cross, and Michael Thaut, 2nd ed (Oxford: Oxford University Press, 2016), pp. 197–214 (p. 198).

Component Process Model being chief among them. I have sought to adjust or expand the CPM definition of mind and emotion with aspects of the 4E or Extended Mind concept which allows for a less limiting view of thought and awareness. Due to the social nature of corporate singing, I include elements of group emotion theory and work on cultural expectations of emotion.

Scherer and Coutinho's view of music-evoked affect as a multi-factorial process has been a help in wrestling with the complexity of such experiences. Juslin and Sloboda's carefully delineated framework of music-specific emotion has been influential. I have, however, resisted the emphasis to perceive music-evoked emotion as of a different class of emotion than other types of emotion. Most research on music-evoked affect continues to be focused on listeners – receptive music-evoked affect. Only recently have researchers begun to carefully examine the experiences of music-makers, i.e., performative music-evoked affect. Robust theories or frameworks have yet to be developed; therefore, I have chosen to work more directly from emotion theory, and less from a specific music emotion theory. For the sake of this thesis, I worked under the assumption that music-evoked affect is of the same nature as affect evoked by other kinds of stimuli.

Unlike Scherer, et al., I have chosen to be less specific about emotion, mood, and other affective designations, in music experience. To date, there is no agreement about when a momentary feeling becomes intense enough to be an emotion, or how long emotion can last before it becomes a mood. Therefore, I have chosen to use the term *affect* to refer to any emotion-related experience with music.

Since most definitions of emotion recognize the central role of an object in initiating an affective response, I found myself in the difficult situation of having to decide what specific object to focus on. The phenomenological and inductive nature of the research allows for people's experiences to suggest this confusion. In congregational singing, a short list of possible objects includes the sound of my own singing, the sound of others singing around me, the blended sound of my voice with others, the embodiment of myself singing (me in the act of singing), the embodiment of others – being surrounded physically and sonically. Many objects exist simultaneously in congregational singing, not all of them musical in nature. I chose to focus on the act of singing itself as the object while remaining open to the fact that the experience is far more robust.

Expectations *a priori* significantly influence emotion response. Affect in the congregational singing experience is replete with many potentially conflicting

expectations, such as personal expectations and experiences; the theological and social expectations of the church; as well as the singers' desire to meet the expectations of fellow church members. Affect arising from the act of singing, and the expectations, are themselves influenced by the personal experiences of each singer: singing in church generally, the singing of a particular song, and the lyrics. All of these aspects are attested to in some fashion in the interviews and will be touched on in Chapter Four.

One final feature of the experience should be noted at this point: the volitional act of the congregant to join in singing. The person who is experiencing a music-evoked affect is creating the object. There is little reference in current research in affect where emotion response is actively initiated, in part, by the person experiencing the emotion. This is not unlike someone who chooses to think about a co-worker who makes them mad, or remembers a dead loved one. Choosing to think or do something that stimulates an emotive response adds a layer of complexity that must at least be taken into account, if not explained by the data.

With these limitations and caveats in mind, I will describe the tools developed for the case studies.

3.2.3 Defense of mixed methodologies

As I noted in Chapter One, the study of emotion can be guided by a variety of theories and definitions. The continued lack of consensus need not be debilitating. Quantitative studies in neuro-physiological mechanics and processes are vitally important, as are qualitative studies that explore the lived experience of individuals, both deeply and broadly. And there is growing understanding that both types of research, also informed by ethnographic and cultural studies, can be used simultaneously at times.³³³ No doubt, one type of research or framework must predominate; otherwise, there is a tendency for emotion and music research to descend into an 'academic fantasy [that is more] "visionary" rather than "visible"'.³³⁴ However, the importance of mixed methodologies in the study of affect allows for the consideration that 'our feelings shape our reality, and what we take to be real shapes our feelings'.³³⁵ The field of study into the human experience of emotion requires both very

³³³ '[...] converging research methods that combine experimentation with confirmatory ethnographic reports of behaviors in the real world need to be considered.' Campos, Frankel, and Camras, p. 389.

³³⁴ Tia DeNora, *Music in Everyday Life* (Cambridge: Cambridge University Press, 2000), p. 4.

³³⁵ Riis and Woodhead, p. 67.

narrowly structured research framed by a single theory or methodology and ‘an evolving and shifting dialogical approach or attitude’.³³⁶ Emotion study demands interdisciplinarity.

Although Cespedes-Guevara and Eerola address the challenges of studying Receptive Music-Evoked Affect, the point made is even more compelling and applicable to Performative Music-Evoked Affect:

In our view, the way out of this circular logic is to start using more ambiguous musical stimuli, open-ended response formats, qualitative data about the listener’s perspective, manipulations of contextual information, and priming of cultural knowledge. Only by expanding the scope of research in this way can we learn how factors in the musical materials, the context (e.g., lyrics, visual narratives, program notes), and the listener’s knowledge interact in the process of construction of perception and meaning-making.³³⁷

The use of a variety of methodological tools should help in the navigation between the culturally-driven, idiosyncratic, and personal experience of emotion in music, and the possibilities of broader, more universal aspects.³³⁸ A more specific defense of the use of mixed methodologies in the context of *performative* music experience is coming from a growing body of studies involving choir members, orchestral players, string quartet members, etc.³³⁹

Ultimately, what I have chosen to attempt is a triangulation of methodology: emotion defined by appraisal theory, discovered in the lived experience through phenomenological inquiry, informed by possible cultural and theological

³³⁶ Pete Ward, ‘Introduction’, in *Perspectives on Ecclesiology and Ethnography*, ed. by Pete Ward (Grand Rapids, MI: William B. Eerdmans Pub. Co., 2012), pp. 1–10 (p. 7).

³³⁷ Julian Cespedes-Guevara and Tuomas Eerola, ‘Music Communicates Affects, Not Basic Emotions - A Constructionist Account of Attribution of Emotional Meanings to Music’, *Frontiers in Psychology*, 9.FEB (2018), p. 15.

³³⁸ Andrew Cyprian Love, *Musical Improvisation, Heidegger, and the Liturgy: A Journey to the Heart of Hope* (Lewiston, NY (USA): The Edwin Mellen Press, 2003), p. 11.

³³⁹ Schiavio and Høffding suggest as much in their own work: ‘[...] we are heeding the call of Holmes and Holmes (2013), who recently argued that research on music cognition could benefit from the adoption of phenomenological and qualitative methodologies. While they suggest a general framework, we present an ethnography-related case study addressing the role of interactive, embodied and pre-reflective intentionality in joint musical performance.’ [Andrea Schiavio and Simon Høffding, ‘Playing Together Without Communicating? A Pre-Reflective and Enactive Account of Joint Musical Performance’, *Musicae Scientiae*, 19.4 (2015), 366–88 (p. 367).]

expectations through ethnographic collection, all linked by the materiality and physicality of song and singing.³⁴⁰

3.3 Phenomenological tools

Although I have not adopted a strictly phenomenological philosophy in research, for reasons already enumerated, some of its methodological emphases and tools are particularly fitting and even obligatory to an examination of the experience of emotion. The use of such tools allows for an ecologically valid means of exploring a complicated experience. Although there are sharp divisions of thought about research within phenomenology, an eclectic use of ideas and tools may be most beneficial. As one of its chief proponents has suggested: 'For human science scholars, who are primarily interested in applying phenomenological method to their professional practice or to aspects of their lifeworld, it is quite appropriate to take an eclectic approach to the tradition of phenomenology.'³⁴¹ Phenomenology 'is a method consisting of methods' and, therefore, a flexible instrument for inquiry into human experience.³⁴² It is my hope that this research will effectively engage the 'continuity between mind and life' and achieve 'a more nuanced and phenomenologically sound approach that integrates the subjective and the objective, thus moving towards an entre-deux between scientific methods and direct experiences'.³⁴³

Perhaps the most compelling reason to use phenomenological methods is that the purpose of the study is an understanding of what people experience in a particular music situation, rather than to prove a hypothesis, strengthen a theory, or certify a theological perspective. I am not trying to 'seize on these experiences as something 'factual', as psychic, or social or historical events that

³⁴⁰ Triangulation within methodologies, as well as between methodologies, has been used with increasing frequency in similar studies. See Hatoko Inoue, 'Hymn Singing as a Catalyst for Spiritual Revitalization Among Japanese Churches: Strengthening the Heart to Praise and Proclaim' (Asbury Theological Seminary, 2015), p. 84, Thomas Cochrane, 'Shared Emotions in Music', 2007, 1–331 (p. 218), Peter Downes and Darren Cronshaw, 'Worship as Missional Practice', *Ecclesial Practices*, 1.2 (2014), 167–91 (p. 170), and Maria Northcote and others, 'Engaging in Deep Cultural Learning through the Intersection of Multiple Contexts', *Australian Journal of Teacher Education*, 39.10 (2014), 47–63 (pp. 51, 53).

³⁴¹ Max Van Manen, 'Phenomenology Online » Orientations in Phenomenology', 2011 <<http://www.phenomenologyonline.com/inquiry/orientations-in-phenomenology/>> [accessed 9 November 2018].

³⁴² Max Van Manen, *Phenomenology of Practice: Meaning-Giving Methods in Phenomenological Research and Writing* (New York; Oxon: Routledge, 2014), p. 74.

³⁴³ Schiavio and others, p. 11 and 18.

need explanation.³⁴⁴ Following the reasoning of Husserl, we might reasonably say that we know about the music, a church service, lyrics, and even, to some extent, emotion. Recent advances in neurophysiological research allow for the collection of very precise data during a music-emotion experience. The goal, however, is to discover the essence of the experience – its fundamental meaning.³⁴⁵ Or, as Manen beautifully references Merleau-Ponty: ‘we need to find access to life’s living dimensions while hoping that the meanings we bring to the surface from the depths of life’s oceans have not entirely lost some of the natural quiver of their undisturbed existence.’³⁴⁶ Ironically, this ‘narrowing’ of focus seems best suited to explore the complex experience of emotion that is influenced by numerous objects and a stimulus which is influenced by numerous factors.³⁴⁷

3.3.1 Basic concepts of phenomenology

The use of phenomenology in the study of experience brings two contradictory practices to the fore. One is the practice of *époché* – the researcher seeks to distance themselves from the experience or their own presuppositions about the experience.³⁴⁸ The other practice is *self-reflection*. Manen suggests that ‘Personal experience is often a good starting point for phenomenological inquiry. To be aware of the structure of one’s own experience of a phenomenon may provide the researcher with clues for orienting to the phenomenon and thus to all the other dimensions of phenomenological research.’³⁴⁹

If *époché* is reasonably accomplished, the researcher can maintain an openness to where the experiences lead. The researcher cannot entirely remove themselves, but can ‘bracket’ their own concepts to be less encumbered.³⁵⁰ Through *self-reflection*, a researcher may find that understanding their own experience guides them into a line of questioning which the people in the study

³⁴⁴ Anders Lindseth and Astrid Norberg, ‘A Phenomenological Hermeneutical Method for Researching Lived Experience’, *Scandinavian Journal of Caring Sciences*, 18.2 (2004), 145–53 (p. 145).

³⁴⁵ David M. Wulff, ‘Phenomenological Psychology and Religious Experience’, in *Handbook of Religious Experience*, ed. by Ralph W. Hood (Birmingham, Alabama: Religious Education Press), p. 471.

³⁴⁶ Van Manen, *Phenomenology of Practice: Meaning-Giving Methods in Phenomenological Research and Writing*, p. 313.

³⁴⁷ Refer to the rich description of emotion in chapter 1.

³⁴⁸ Lindseth and Norberg, p. 146.

³⁴⁹ Van Manen, *Phenomenology of Practice: Meaning-Giving Methods in Phenomenological Research and Writing*, p. 313.

³⁵⁰ Chi-Shiou Lin, ‘Revealing the “Essence” of Things: Using Phenomenology in LIS Research’, *Qualitative and Quantitative Methods in Libraries (QQML)*, 4 (2013), 469–78 (p. 471).

would find resonant with their own experiences.³⁵¹ Both phenomenological tools are used in this research, although *self-reflection* was used sparsely in the primary conclusions, discussed in Chapters Four and Five.

Another general component of phenomenology is the *eidetic reduction* – a process of removing from descriptions anything that is not at the heart of the experience, to achieve an understanding of the essence of that experience. One researcher likens it to the removal of petals from a rose – each layer is a part of the experience, but it should be possible to go beyond the individual experience (perhaps the outer petals) to the core or universal experience, if that exists.³⁵² The hope is to help the interviewee return to the pre-reflective experience in a way that allows them to describe rather than explain it.

A third general component of phenomenology involves *imaginative variation*. This is the building up of ideas, ‘expand[ing] the scope of inspection to discover the veiled and the hidden.’³⁵³ It is at this point in phenomenological research that hidden currents or connections should come to the fore. Imaginative variation can be built into the interview process, whereby the interviewee is asked to ‘imaginatively var[y] aspects of experience’,³⁵⁴ revealing fixed aspects of the experience. In practice, such questions should arise in a free-form interview process. More often this step takes place at the point of analysis, by coding transcripts of the interviews according to the original themes established at the beginning, coding outlying ideas, and anything else that reveals some facet of the experience. As the process of coding progresses, original ideas or hypotheses might be supported or undermined, and new threads may emerge.

Three means of information gathering were used in the two churches, in descending order of accepted phenomenological practice: interviews, surveys, and diaries. The study was limited to two churches, with several instruments used repeatedly, in an effort to go somewhat deeply into individual experiences. Churches with some level of contrast (geographic/demographic situation, worship/music style) were used, rather than one, so that comparison might be made, and some less idiosyncratic trends might be found.

³⁵¹ Van Manen, *Phenomenology of Practice: Meaning-Giving Methods in Phenomenological Research and Writing*, p. 313.

³⁵² Lin, pp. 471–72.

³⁵³ Lin, p. 472.

³⁵⁴ Mark T. Bevan, ‘A Method of Phenomenological Interviewing’, *Qualitative Health Research*, 24.1 (2014), 136–44 (p. 142).

3.3.1.1 *Individual experience*

Since the experience of emotion is both an individual and a social event, I have attempted to approach both aspects in this study. Through the semi-structured interviews and surveys, the door was open for individual expression of experience in a relatively ecologically sound environment. Participants were given freedom to state as much or as little as they wished, both in an anonymous fashion (via the surveys) and in a supportive communal setting (group interviews). Exploring the individual experience of emotion in congregational singing allowed for an increased understanding of a ‘real’ and sometimes idiosyncratic event. It also allowed for the interpretation of such descriptions in context.³⁵⁵

Congregational singing in these churches is a ritualized experience in two ways. First, in a very literal sense, the singing is part of a set liturgy. The churches follow a set service pattern each week that is relatively unchanging, and, therefore, predictable. The church leadership would not describe their activities as ritual or liturgy, but the set order of service functions that way. An individual church member does not negotiate choices about the components of the service. Second, congregational singing is ritualized in that it is a habitual experience. The singing portion of a service is a regular, expected activity - something done every week, even multiple times a week. Church members sometimes participate in this activity with little attention, as attested to by some of the survey and interview responses. The fact that the experience is, to a degree, ritualized does not minimize the importance of the activity, but it does present challenges.³⁵⁶ Because of this, I needed to remain open to emergent streams of ideas, but also sensitive to the outlier responses, the unexpected or out of the ordinary.³⁵⁷ My hope was both to recognize and see behind any layers of automatic activity.

3.3.1.2 *Broader themes from the collation of multiple individual experiences*

One of the limitations of exploring individual experience of music-evoked affect is that the participants very quickly move from describing the experience to explaining it. In that shift, we learn more about ‘people’s ideas about what

³⁵⁵ Campos, Frankel, and Camras, p. 389.

³⁵⁶ ‘[...] ritualized experiences are phenomenologically remarkable because they are so unremarkable. And yet, in each ritual there may still exist traces of meaning that belong to the original phenomenon that gave rise to the experience.’ Max Van Manen, ‘Ritualized Experiences - Introduction’, in *Writing in the Dark*, ed. by Max Van Manen (New York, NY: Routledge, 2016), pp. 9–10 (p. 9).

³⁵⁷ Brenda L. Cameron, ‘The Nursing “How Are You?”’, in *Writing in the Dark*, ed. by Max Van Manen (New York, NY: Routledge, 2016), pp. 10–25 (p. 11).

emotions music expresses, not about their actual experiences of perceiving those emotions in themselves in the moment'.³⁵⁸ Through follow-up questioning, there is the hope of moving closer to a less filtered view of the experience. By examining a broad range of church members, I was able to see patterns in the individual and shared experiences. Collating the experiences of a wide range of participants who share similar personal participation in music, a common culture (ethnically and geographically), a common micro-culture (the church), and a common collection of theologies and expectations about music, worship, emotion, and church, has the potential to reveal patterns of actual experience.

For individual church members, one benefit of the group interviews was the opportunity for them to revise and clarify their perspectives of their own experiences through exposure to the experiences of others. Although this may be viewed as cross-contamination (a reduction of the reality of the *personal* or interior experience), in practice, the give-and-take of the participants seemed to open the exploratory space rather than constrict it.

3.3.2 The role of the researcher

As I mentioned earlier, some streams of phenomenological inquiry focus on the study of one's own experience. Such an emphasis was considered for this research. Following Van Manen's suggestion that *personal experience is a good starting point for phenomenological enquiry*, I applied the concept in a strict or traditional fashion, by keeping a self-reflective diary *cum* field notes during the case studies. After most Sunday morning services, and after services in some non-case study churches, I wrote notes about my own feelings and thoughts during the singing time. The attempt was made to keep the focus on my *experience*, rather than a critique on some aspect of the service.³⁵⁹

It should be noted that the very idea of the research was based, in some measure, by my personal experiences in Performative Music-Evoked Affect, both in a non-rehearsed setting (congregational singing, singing in civic and sporting events, and singing in domestic situations) and rehearsed. My work as a conductor of choirs and orchestras has led me into many presuppositions about what my musicians are or should be experiencing. It would be almost impossible, as Høffding and Martiny note, to frame useful research into experience without taking into account my own experience and knowledge:

³⁵⁸ Cespedes-Guevara and Eerola, p. 5.

³⁵⁹ Readers will note a change of tone and voice from this point forward, due to the active engagement required of the researcher in these types of studies.

'such encounters would not be possible without the mediator being steeped in the domain of experiences under examination, as nothing can replace that first-hand knowledge. (Varela and Shear 1999, 10)'.³⁶⁰

In framing the research tools, I also used Manen's *starting point* metaphorically to draw on emotion theories and my own growing descriptive definition of emotion to create possible prisms through which to focus the light of individual affective experience through music. I hoped to prepare a way for the thematizing of any meanings that might be revealed.³⁶¹

3.3.3 Tools: interviews/surveys/diaries³⁶²

All participation in the case studies was completely voluntary. The pastor and leaders of each church freely and enthusiastically encouraged participation. Some of the interviewing took place in organized groups within the churches. All church members clearly understood that any participation in the study was completely voluntary. All the instruments for data collection (surveys, diaries, description of the study) were approved in advance by the appropriate research ethics committee at Durham University. All materials were made available to all church leaders and members in both English and Tagalog.

A one-month feasibility study was performed at Gospel Light Baptist Church (Quezon City) to evaluate and fine-tune the tools and interview techniques. At this time the Tagalog versions of all the information sheets, ethics forms, and research instruments were created and revised with two native Tagalog speakers who have strong English skills, as well as musical and theological knowledge. Back translation was used so that I could ensure both the English and Tagalog versions were asking the same questions.

Participants were encouraged to join all of the surveys and diaries. Approximately 75 members/regular attenders of MBC participated, and 73 participants for FFBC, with the following tally of participation:

³⁶⁰ Simon Høffding and Kristian Martiny, 'Framing a Phenomenological Interview: What, Why and How', *Phenomenology and the Cognitive Sciences*, 15.4 (2016), 539–64 (p. 542).

³⁶¹ Manen suggests that methods from social sciences may be used: '(1) to gather more systematically experiential material and (2) to use reflective methods to thematize the meanings embedded in the experiential material. Indeed, this is the sole reason for phenomenology to turn to social science methods: to gain experiential material for the purpose of phenomenological reflection.' Van Manen, *Phenomenology of Practice: Meaning-Giving Methods in Phenomenological Research and Writing*, p. 311.

³⁶² See the appendices for all forms used.

Surveys	1	2	3	Diaries	1	2	3
MBC	42	13	15		15	3	1
FFBC	15	34	23		9	15	5

3.3.3.1 Interviews

Two kinds of interviews were used in the case studies. For pastors and music leaders, interviews were used to gather ethnographic data about each person's theological training and current perspective, an enumeration of their thoughts on music and goals for music in worship, and an exploration of their personal experiences in congregational singing. I asked them to differentiate between their experiences leading congregational singing, and merely participating. It was evident from some responses that it was difficult to divorce themselves from thinking like a leader of worship when they were not, at the moment, involved in leading. One assistant pastor commented that he was continually critiquing the flow of the service or how the musicians were playing. This suggests that the pastoral responses to questions about the experience of emotion in singing may be more indicative of a hope than a personal reality. The most helpful information from these interviews is that it shed light on the goals, expectations, and teachings of each church.

The other interview type was developed for use with non-pastoral church members. Open questions were used to help church members think about current and past music experiences. I repeatedly sought to keep their attention on person performative experience. At times it was difficult to tell if the interviewee was speaking of a singing or a listening experience. In the course of these interviews, follow-up questions were used as a means of *eidetic reduction*.

Nearly all the interviews took place on Sundays, usually in the afternoon, between various church activities. Some interviews with musicians and leaders took place on Saturdays. Individual interviews were used with pastors and music leaders, and some church members. Group sessions were used for many of the church member interviews, including active musicians (choir members, worship team members). For the group interviews, people were usually organized by age and/or gender or based on their involvement. All interviews were audio-recorded, with the permission of the participants. All responses in the interviews, surveys, and diaries were anonymized for the sake of analysis and use in the thesis. The groups varied in size: the majority of the groups number three to four people. Interviews lasted approximately one hour,

sometimes longer. English and Tagalog were used both in the questions and answers. Participants were encouraged to use whatever language was most comfortable. Most conversations took place in Taglish – a conventional means of communication in central Luzon where English words and phrases are used alongside Tagalog, and where English words are often *taglicized* – morphed into a Tagalog term through adjectivizing (adding *ma-*) or conjugating (by adding *mag-* or *-in-*). Fourteen interviews were taken at Manila Baptist Church from July to September 2017, and eleven interviews at Faith Fundamental Baptist Church from October 2017 to January 2018. During the process, I listened to and made initial notes on each interview. All the interviews were subjected to a three-stage transcription process. Step one involved a strict transcription of the audio recordings by a professional transcriptionist who was not a Tagalog speaker; the second and third steps were accomplished by two native Tagalog speakers with a very high degree of English proficiency, professional music knowledge, and a thorough understanding of Baptist theology and practice. These were not the same translators as those who translated the research instruments. Step three involved one of these transcribers double-checking the original transcription for accuracy in the English portion, and then transcribing the Tagalog and Taglish portions, adding a translation in English. The final transcriber then checked the entire transcription for accuracy.

Mark Bevan's work on phenomenological interviewing, where parameters of questions are established before interviewing begins, was influential in the development of interviewing plans.³⁶³ As much as possible, I sought both in the creation of the questions, and in follow up questions during the live interviews, to seek descriptive answers that were explorative, rather than explicative.

The interviews generally began with open questions about personal experiences in singing in church – remembrance of notable or strong experiences, or experiences with a lingering impact. As stories were shared that involved the element of affect, I asked people to elaborate and describe the sensations, thoughts, and any other details about the experience. I also asked most participants to explore their own experiences of speaking texts compared to singing texts. It became apparent that most of the remembered experiences involved songs well-known and often sung in each church, so I explored why it was that sometimes the singing of a song seemed to engender an affective response, and other times emotion was not noticeably present. In addition, to explore the role of the group experience, I asked if there was a difference of

³⁶³ Bevan.

experience between singing at home and singing in the congregation, and then explored their answers with them.

I attempted to go beyond or behind the primary response to attempt *reduction* in two ways.³⁶⁴ First, after the open question about memorable experiences of singing, and, more specifically, memorable experiences of affect while singing, I often asked church members to describe as specifically as possible the actual experience. I asked them to ‘walk me through’ the experience, from whatever preceded the experience, through that actual moment of affective stimulation, and what followed. Secondly, I examined the interview responses through the lens of the integrated emotion definition to see if individual experiences resonated with the clinical definition. Although some effort at *imaginative variation* was attempted with church members during the interviews, most of this work was done at the analysis stage.

Throughout the process of interviewing, I regularly reviewed the recordings and transcripts to maintain the phenomenological intent of the interviews clearly in mind. I also sought to obtain real stories of specific situations and events.

3.3.3.2 Surveys

Three surveys were taken in the course of each case study. The first survey was administered on the first or second Sunday of the three-month duration, following the morning (main) worship service. Volunteers were encouraged by the pastor or music leader to stay after the service and participate. Participation was completely voluntary. Each participant first read and signed the ethics/permission, then filled out a demographic questionnaire (see below for details). All participants were assigned a control number with the questionnaire, which was then used on each survey to allow anonymity. Following the completion of the initial forms, the first survey was given. Most people took about 10 minutes to fill out the form. Surveys #2-3 were given at one-month intervals following Survey #1. Members were encouraged to participate in all of the surveys.

Some questions in the surveys were developed to create an open space for free thought and unguided responses. More general questions were included to expand the attention of the respondent, to lessen a ‘priming of the pump’ to get answers related to emotion. A third category of questions was developed to address the key issues of the study. The questions were tagged to the original

³⁶⁴ Høffding and Martiny, p. 512.

list of questions, frameworks, and goals of the research to ensure the usefulness of the data generated. The questions were global in nature, rather than localized and adjusted to the specific congregations.

Survey #1 focused on the experience of singing and its importance to the respondent. Survey #2 sought information about individual perspective of music in worship more generally, and to better understand theological expectations. Survey #3 was partially a repeat of Survey #1 to see if the responses were consistent or more revelatory and to explore the experience of reading a text compared with singing it.

3.3.3.3 Diaries

The use of diaries was included in the case studies for several reasons. First, in seeking to understand not only the presence of affect in the music event, but its impact beyond the experience, the diary allowed for church members to record remembrances of congregational songs in daily life. Although the diaries were not used for strict experience-sampling, they did give the opportunity for additional insight into the lived experience of music.³⁶⁵ Space was given for participants to give more information about personal thoughts and experiences with music. There is a growing emphasis on the use of diary-keeping in music-emotion research and research into Performative Music-Evoked Affect specifically.³⁶⁶

I designed the diaries to be a useful tool for catching information *in vivo* rather than personal reflection. If used as designed, such an instrument should be useful in gathering pre-reflective data about the experience. A mobile software application would have been most useful in such an endeavor, because of the ease and immediacy of use, and because smartphones are ubiquitous in urban Filipino populations.³⁶⁷ Due to time and research constraints, I devised a paper-and-pencil method that would allow for ease of carrying and quick marking throughout the day.

³⁶⁵ Tamlin Conner Christensen and others, 'A Practical Guide to Experience-Sampling Procedures', *Journal of Happiness Studies*, 4 (2003), 53–78 (p. 53).

³⁶⁶ For a sampling, please see the following studies: Patrik N Juslin, 'Emotional Responses to Music : The Need to Consider Underlying Mechanisms', *Behavior and Brain Sciences*, 31 (2008), 559–621 (p. 562). Annelies van Goethem and John Sloboda, 'The Functions of Music for Affect Regulation', *Musicae Scientiae*, 15.2 (2011), 208–28. Anemone G. W. van Zijl and John Sloboda, 'Performers' Experienced Emotions in the Construction of Expressive Musical Performance: an Exploratory Investigation', *Psychology of Music*, 39.2 (2011), 196–219. Tuomas Eerola and Jonna K. Vuoskoski, 'A Review of Music and Emotion Studies: Approaches, Emotion Models, and Stimuli', *Music Perception*, 30.3 (2013), 307–40.

³⁶⁷ Christensen and others, p. 58.

Due to the small number of participants who used the diaries, and due to the rather minimal engagement with the questions, the diaries were not used extensively in the analysis of the experience, although a few ideas that came from the interviews and surveys received support. A more robust implementation of the diaries might have produced more useful data.

3.3.4 Coding of responses analysis³⁶⁸

All the transcripts, survey responses, and diary entrees were organized and entered into the NVivo software for coding or tagging of words and ideas. The interview transcripts were first read, and an initial list of observations was created. Next, all interview, survey, and diary responses were coded to look for associations with elements of the emotion framework, as well as ‘free coded’ to look for potential links between individual experiences. In addition, I coded the responses to the theological expectations stated or derived from the pastor interviews, ethnographic information, and interview/survey responses.

As a part of this process, I cataloged the affective terms that were used by the church members in their responses. MBC participants used ninety-five terms, twenty-eight of which were unique to the group.³⁶⁹ FFBC participants used eighty-six terms, seventeen of which were idiosyncratic to FFBC. The Geneva Music-Induced Affect Checklist (GEMIAC) was used to loosely organize respondents’ terms.³⁷⁰ In the MBC list, twenty-two terms can be identified in the fuzzy-set clusters and feeling terms of the GEMIAC. For FFBC, fifteen GEMIAC terms could be found. An examination of the non-GEMIAC specific terms allowed for approximately half of each catalog to be included under the umbrella of GEMIAC terms.

³⁶⁸ I generally tried to follow the explication process described by Groenewald:

1. Bracketing and phenomenological reduction.
2. Delineating units of meaning.
3. Clustering of units of meaning to form themes.
4. Summarising each interview, validating it and, where necessary, modifying it.
5. Extracting general and unique themes from all the interviews and making a composite summary.’

[Thomas Groenewald, ‘A Phenomenological Research Design Illustrated’, *International Journal of Qualitative Methods*, 3.1 (2004), 42–55 (pp. 49–50).]

³⁶⁹ All numbers in this section are approximate. Terms were grouped by their stems, i.e., ‘joy’, ‘joyful’, ‘joyous’ was counted as a single term.

³⁷⁰ Coutinho and Scherer. This was a useful preliminary tool for the case study analysis, but issues of local English use and cultural perceptions of emotion and the description of emotion would need to be factored in to use the GEMIAC in a thorough, sound fashion.

The affect terminology catalog was also examined for epistemic and aesthetic emotion. Coutinho and Scherer separate these from ‘utilitarian’ emotions because they are viewed as ‘emotional experience [...] not triggered by concerns with the immediate relevance of an event for one’s survival or well-being, nor with how well one can cope with the situation.’³⁷¹ Researchers in the 4E or Enacted Mind concept question such a division.³⁷² Interestingly, only three terms in each of the catalogs might be placed in those categories.

The affective vocabulary of the responses was also examined in light of the emotion theories discussed in Chapter One. One notable trend, which will be explored in the next chapter, was the inclusion of many emotive terms that encompass a sense of *urge to act*. This is surprising, considering the tendency of appraisal theories to consider music-driven emotion experience as distinct from ‘utilitarian’ emotions. Members of both churches regularly employed such terminology when describing their affective experiences in singing.

Through code reduction and merging, three types of responses may be seen to make up over half of all references to specific emotion in the interviews: *comfort/encouragement*, *heart*, and *touched or moved*. The remaining areas of emotion were as follows (in descending order of frequency): *joy/happiness*, *heaven*, *mood*, *calm/peace/quieting/clearing the mind*, *gratitude*, *love*, *energy/alive/boosts/lively*, *reverence/solemn/holy*, *refreshing*, *help*, *honor*, *like*, *uplifting*, *freedom*, *pride*, *magnify*, *hard to explain*, *trust*, *sad*, *rooted*, *get into*, *exalt*, and *desire*. Although the specific kinds of responses were not the target of the study, these bear further examination.

3.3.5 Self-reflection

As I mentioned previously, self-reflection as a phenomenological tool was not a significant aspect of this study. However, it did play a role in exploring the auditory experience of singing within each of the congregations. I address this in the final chapter.

3.3.6 Limitations and challenges

One significant challenge in the interviews was helping congregants return to the moment of an experience or enter into the moment in a way that elicited a sense of living the experience again, rather than analyzing it or explaining it. Although the various church members were generally comfortable with

³⁷¹ Coutinho and Scherer, p. 373.

³⁷² Schiavio and others, p. 9 of 25.

describing their experiences, it was difficult to focus their thoughts and comments to create the “ideal” LED – lived-experience description.³⁷³ There was also the potential “invasion” of one part of the study into another part. Those who participated in a survey may have then been influenced as they answered questions in the interviews. This “contamination” should have been mitigated by my use of multiple surveys and the relatively open nature of the interviews. Perhaps a level of self-consciousness remained for some church members – a heightened self-awareness during the singing in a church service.³⁷⁴

I should note one other limitation or challenge to the case studies, related to both the phenomenological and the ethnographic tools - the possible presence of *hiya* – a feeling of shyness, embarrassment, or shame, in the interviewees.³⁷⁵ Filipinos often feel this when speaking with foreigners or speaking in English. Many will describe it as ‘having nose bleed’. Although there was no way to remove this potential impediment, I sought to minimize its impact in the interviews by talking about personal connections, my years in the Philippines, using *Taglish*, and encouraging their use of *Tagalog*. I took advantage of the general Filipino sense of safety in numbers by conducting most of the interviews in group settings. In this context the group interviews allowed individuals to share their experiences with each other, rather than just with a foreign, academic researcher. Participants not only responded to my questions, but responded to each other in a supportive environment, although differences of experience and opinion were voiced at times. Although the individual

³⁷³ LED:

‘Describe the experience as much as possible as you live(d) through it. Avoid causal explanations, generalizations, or abstract interpretations.

Describe the experience from the inside, as it were - almost like a state of mind: the feelings, the mood, the emotions, and so on.

Focus on a particular example or incident of the object of experience: describe specific events, and adventure, a happening, a particular experience.

Try to focus on an example of the experience that stands out for its vividness, or as it was the first or last time.

Attend to how the body feels, how things smell(ed), how they sound(ed), and so on.

Avoid trying to beautify your account with fancy phrases or flowery terminology.’ Van Manen, *Phenomenology of Practice: Meaning-Giving Methods in Phenomenological Research and Writing*, p. 314.

³⁷⁴ Cameron, p. 20.

³⁷⁵ Vito C. Santos, ‘Hiya’, *Vicassan’s Pilipino-English Dictionary* (National Bookstore Publishers, 1983). See the following for an expansive presentation of *hiya*: F. Landa Jocano, *Filipino Value System: A Cultural Definition* (Quezon City, Philippines: Punland Research House, 1997). My colleague Phil Kamibayashiyama discusses the cultural value of *hiya* in terms of Christian sanctification - Philip J. Kamibayashiyama, ‘A Manual For Helping Filipinos Overcome Hindrances To Spiritual Growth In Some of Their Key Cultural Characteristics’ (Bob Jones University, 2006).

interviews were productive, the small group sessions (three to four participants) may have allowed greater freedom and personal insight.

Despite limitations, phenomenology offers a robust means of exploring performative music-evoked affect. As I stated at the start of this section, it would be impossible to understand this experience without it. ‘Intellectually, phenomenology is powerful when the study goal is to explore a concept loaded with social and cultural meanings, especially when the topic does not render itself easily to quantification, and when new and fresh perspectives are needed (Sanders, 1982; Heinrich, 1995; Cohen, Kahn, & Steeves, 2000).’³⁷⁶

3.4 Ethnographic tools

In order to better situate the individual experiences within their church, social, and cultural contexts, I employed several ethnographic tools.³⁷⁷ I administered a demographic survey to all survey participants and read the official histories of the churches. I took field video recordings of at least one service each Sunday, using a stereo, high definition Zoom camera, and kept field notes. Behind these tools were the years I spent living and working in the Philippine academic and church settings.³⁷⁸

Another ethnographic aspect of the study included descriptions of the physical context of the worship services and a detailed analysis/description of the congregational music of both churches. This last area draws on a constructionist emphasis – aspects of the object (music) may be linked to affect experienced. To my knowledge, most of the work in this area is related to the *perception* of affect in a musical performance, rather than *experienced* emotion.³⁷⁹ However, a detailed understanding of the general styles and individual songs may open the door to links between the object – sung songs – and the stimulus – the evaluation of the experience of singing these songs. Although a true constructionist approach was not adopted for this study, that perspective was helpful ‘to provide a complete account, [by...] explain[ing] how factors in the

³⁷⁶ Lin, p. 470.

³⁷⁷ ‘However, failing to relate this subjective information to the characteristics of the object that evoked them in the first place (the music), and the context where they took place (the laboratory), sends the author’s conclusions back to the psychological reductionist view of the mind that enactivism aims to replace.’ Julian Cespedes-Guevara, ‘Musical Emotions Emerge from the Interaction of Factors in the Music, the Person, and the Context’, *Constructivist Foundations*, 122 (2017), 229–31 (p. 230).

³⁷⁸ Seventeen years, as of this writing.

³⁷⁹ Cespedes-Guevara and Eerola.

music, in the listening situation, and in the listener's personal history contribute to the elicitation of musical emotions'.³⁸⁰

Of course, the most important tool in ethnographic research is the researcher. In this study, I have chosen not to follow the typical phenomenologically-driven pattern of examining my own experiences and thoughts on congregational singing or church music in general. Also, I have sought to avoid a prescriptive orientation to this study (What should a church do? How should people feel? What does the Bible teach should be done?).³⁸¹ That is not to imply that I do not have opinions on these topics; in fact, I have frequently lectured and written on issues related to music, worship, and theology. However, I chose a modified 'insider researcher' approach, to strive for a perspective that lessens subjectivity and minimizes pre-established judgments so that I might be better able to get at what people experience, whatever that may be.³⁸² My hope was to get an accurate picture of the experience of affect in congregational singing and then view that experience through the prism of emotion theory and theological expectations. I believe the experiences of these two congregations might be a useful prism for viewing said theories and theologies. The best research seems to cut both ways. I hope that this study achieves that goal in some measure.

3.5 Conclusion

Due to the richness of the experience, a study of the presence and influence of affect in congregational singing demands a variety of tools, from multiple disciplinary perspectives. I suggest that the methodology described and used in this study mirrors the complexity of the lived experience in a way that ultimately simplifies the picture.

³⁸⁰ Cespedes-Guevara, p. 231.

³⁸¹ Daniel Thornton, 'Exploring the Contemporary Congregational Song Genre: Texts, Practice, and Industry' (Macquarie University, 2015), p. 13.

³⁸² Within the context of this research 'position' or perspective, I was, nevertheless, able to use my background and shared faith as common ground through which I might access individual experiences, in a fashion similar to Jonathan Dueck in his study of several Mennonite congregations. Jonathan Dueck, *Congregational Music, Conflict and Community* (Abingdon, England; New York, NY: Routledge, 2017), p. 7.

4 Chapter Four: Cultural contexts and song repertoires

As is frequently noted, verbalizing about music is difficult. This is especially true when describing the sound of music, as well as its effect. Affect is also notoriously hard to discuss. As noted by Riis & Woodhead, among others, language is inadequate to express felt emotion.³⁸³ In spite of these difficulties, we can work our way towards an understanding of affective experience with the aid of knowledge in at least two areas that are more readily verbalized: information about the groups of people who reflect on and describe their own experiences, and information about the context and stimuli that are integral to those experiences. In this chapter, I will attempt to document both of these areas.

One challenge was to observe the worship context, and listen to personal descriptions, with a sense of familiarity – recognizing feelings and ideas in the interviews as similar to my own background and culture - but also observe with a sense of dissimilarity – recognizing feelings and ideas as different from my own, or of differing priorities within Philippine culture, and the cultures of these churches. It was incumbent upon me to avoid ‘simplistic’ and ‘erroneous inferences’ in either direction.³⁸⁴

In preparing for my time with the two congregations, I was guided, in part, by Mary McGann’s work in a California African American Catholic congregation.³⁸⁵ I was not seeking to create a complete *liturgical ethnography* of these congregations or the larger fellowship of churches, but my immersion in the churches was clearly necessary.³⁸⁶ In the descriptions below I try to capture something of the ‘complex interplay of musical sound, movements, gestures, speech, objects, dress, time, space, light, and color.’³⁸⁷

The descriptions of the churches are an attempt to construct a reflective picture of each congregation and a typical Sunday service.³⁸⁸ I go into some detail

³⁸³ Riis and Woodhead, p. 46.

³⁸⁴ Richard K. Wolf, ‘Emotional Dimensions of Ritual Music among the Kotas, a South Indian Tribe’, *Ethnomusicology*, 45.3 (2001), 379–422 (p. 381).

³⁸⁵ Mary E. McGann, *A Precious Fountain: Music in the Worship of an African American Catholic Community* (Collegeville, MN: Liturgical Press, 2004).

³⁸⁶ McGann suggests there is a ‘[...] liturgical and theological necessity of attending to the lived experience of particular worshipping communities [...]’ McGann, p. xviii.

³⁸⁷ McGann, p. xix.

³⁸⁸ It was my hope to avoid the pitfalls Scharen warns of in congregational studies: “When in such a text [referring to a very academic description] the language for description is merely academic and in service of explanation, one gets the distinct sense that the actual beliefs and practices of participants in congregational worship are not allowed to be true

describing the congregational song repertoire of each church. Earlier, in Chapter Two, I attempted to give a general theological and historical context of the views on emotions, music, and worship of the churches. In Chapters Five and Six, we refine that view based on the lived experiences of the congregants, and the stated views of those in leadership.

Since this is an ethnographically-informed study, rather than an ethnomusicological study, issues of emotion regime (power dynamics in a group setting) are not detailed but recognized. Those regimes may be inferred from the theological backgrounds, the expressed statements of the church leaders, and statements by church members that were made as if representing the held beliefs of the particular church (statements made by church members that they ascribe to the Bible, or their pastoral leadership). Such dynamics should be recognized, as pastors are viewed as relatively authoritative within Philippine Baptist church polity, second only to the Bible itself.

In the main body of the chapter, I will describe the historical and theological background of both churches, in addition to some general information about the geographic, demographic, and economic contexts. In the latter part of the chapter, I will introduce a standard service of each church and describe the overall musical style incorporated. In-depth service descriptions and a detailed analysis/description of a representative song from each can be found in the appendices.

depictions of what is really going on.’ Christian B. Scharen, ‘Introduction’, in *Explorations in Ecclesiology and Ethnography*, ed. by Christian B. Scharen (Grand Rapids, MI: Wm. B. Eerdmans Publishing Co., 2012), pp. 1–6 (p. 4).

4.1 Description of case study churches

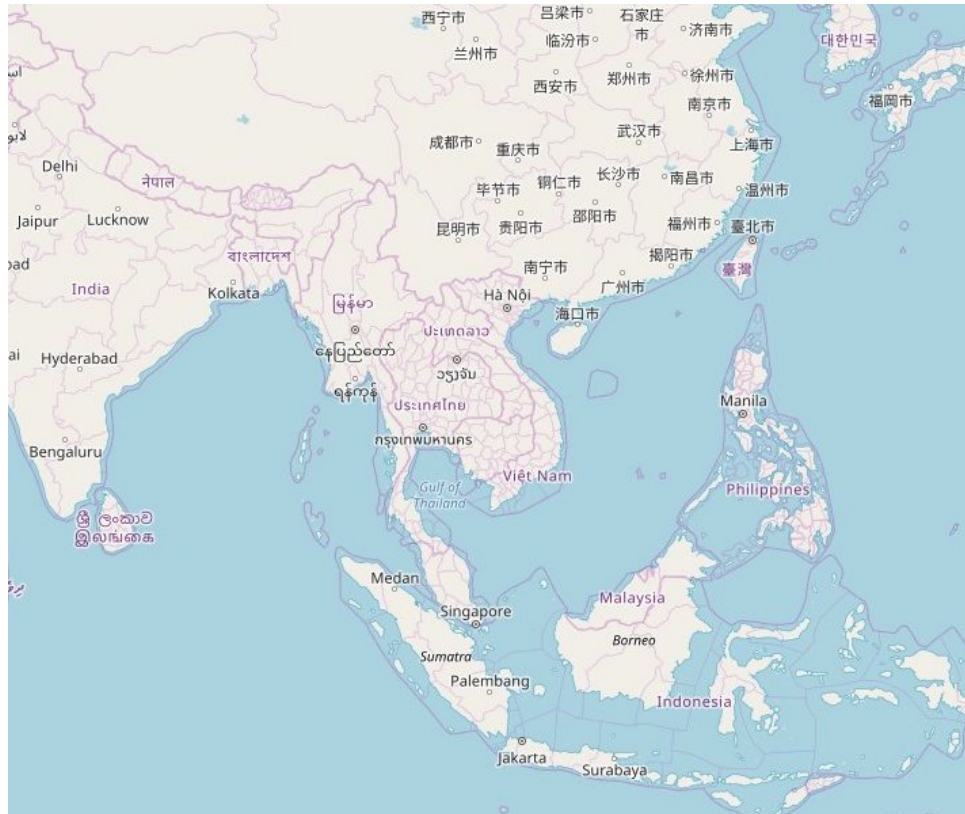


Figure 3: South Asia. © OpenStreetMap contributors³⁸⁹

³⁸⁹ 'OpenStreetMap' <<https://www.openstreetmap.org/copyright>> [accessed 25 July 2019].

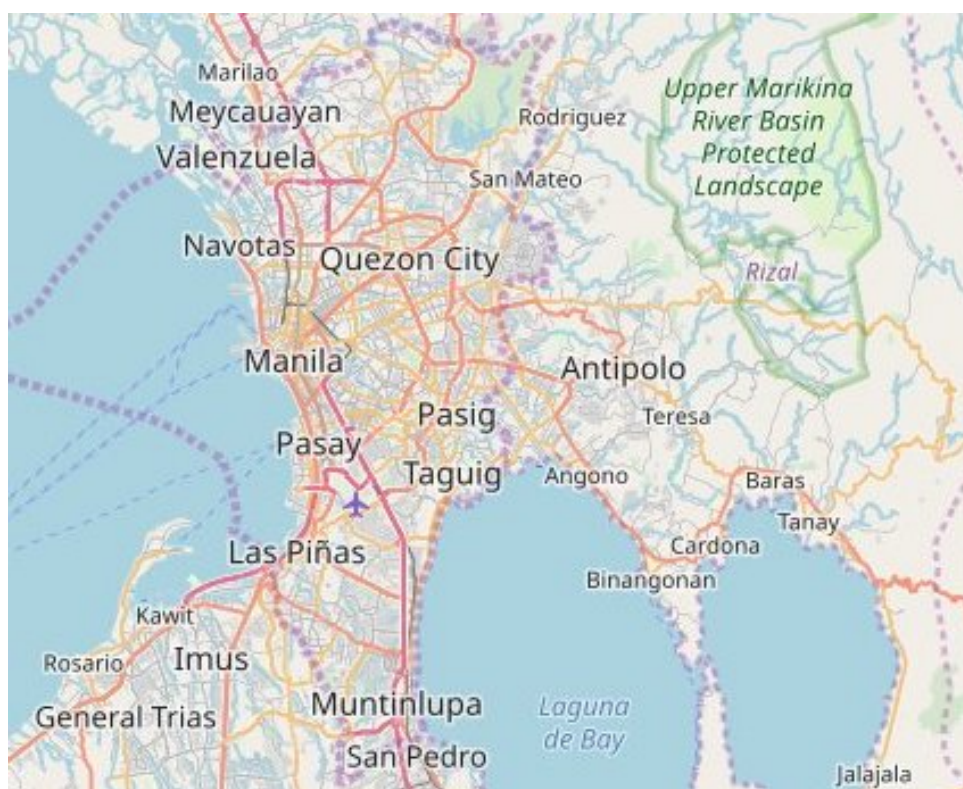


Figure 4: Central Luzon. © OpenStreetMap contributors³⁹⁰

4.1.1 Manila Baptist Church (MBC)

4.1.1.1 History and description

Ermita, Barangay 675, Manila, National Capital Region

The Manila Baptist Church facilities are located in the heart of metro Manila. Officially known as the National Capital Region, metro Manila is made up of 16 cities with an area of 239 square miles and a total population of nearly 13,000,000 people, as per the census of 2015.³⁹¹ Popular opinion sets the current number at nearly 20,000,000. Manila proper lies at the west-central part of the megalopolis, encompassing major components of Philippine history, government, culture, and business. Stretching along Manila Bay, the city includes the old walled Spanish area of Intramuros, Roxas Boulevard, the US Embassy, and the Manila Hotel – formerly the sometime residence of General Douglas MacArthur. The presidential palace of Malacañang is here, as is the Bangko Sentral ng Pilipinas (Central Bank of the Philippines). Such significant cultural enclaves as Malate and Binondo (Chinatown) are also in this part of the

³⁹⁰ 'OpenStreetMap'.

³⁹¹ Philippine Statistics Authority, 'Census of Population', 2015
<https://www.psa.gov.ph/sites/default/files/attachments/hsd/pressrelease/NCR.xlsx>
 [accessed 21 November 2018].

city. The Quiapo Church, housing the famous statue of the Black Nazarene, Luneta Park (now known as Dr. Jose P. Rizal Park), the Metropolitan Museum, and the university belt (with over 40 colleges and universities) are in the area. Aside from the ubiquitous neighborhood businesses and street vendors, the area includes numerous hotels, malls, corporate offices, shipping concerns, and businesses of every kind.

Manila has all the amenities of any modern city. Technology is a normal part of life in the form of mobile devices. Smartphone usage is widespread, as are various forms of texting, such as SMS, Facebook Messenger, and Viber. Manila is a city of economic contrasts – on the same street block you may find a townhouse or bungalow valued from PhP15,000,000 (£223,000) next to an area with stacks of rooms built from cement hollow block, scrap wood, and corrugated metal, where twenty-five families live. The contrast reaches into individual families and lives as well. A family of five or six may live in a house with a small kitchen, combined dining/living area, one bathroom, and two small bedrooms, totaling a floor area of eighty square meters, and yet several members may work in a high-rise office building, a major retail complex, or a family-owned business. Filipino is the primary language of Manila; however, there are large parts of the population who come from other regions of the country where the primary dialect might be Ilocano, Ilonggo, or Cebuano.³⁹² English is one of the two national languages and is commonly spoken and understood to varying degrees throughout the country.

Although Manila is cosmopolitan in the sense of numerous foreign residents living and working in the city, the average Manileño will rarely have the opportunity to interact personally with non-Filipinos. However, Filipinos are not isolated – through broadcast and cable television and the Internet, regular exposure to cultural products of other places, especially the USA, is common. American movies, music, and the National Basketball Association are a normal part of Filipino life. Most Filipino families have at least one member in the near-immediate family that works overseas. Nearly half of the remittances sent back by Filipinos living abroad come from those living in the United States.³⁹³ Ties of faith also link Filipinos to many countries. The Autonomous Region of Muslim Mindanao has strong connections to Indonesia and Malaysia. For Filipino

³⁹² Filipino is one of the two national languages and is made up of Tagalog as the base language, with vocabulary from Spanish and other Filipino dialects, especially Cebuano.

³⁹³ 'More than 3.4M Americans Trace Their Ancestry to the Philippines | Pew Research Center' <<http://www.pewresearch.org/fact-tank/2013/11/13/more-than-3-4m-americans-trace-ancestry-to-philippines/>> [accessed 24 November 2018].

Christians, the link to world Christianity is quite strong.³⁹⁴ The religious demographics for the country may be summarized this way: Roman Catholic 80.6%, Protestant 8.2% (includes Philippine Council of Evangelical Churches 2.7%, National Council of Churches in the Philippines 1.2%, other Protestant 4.3%), other Christian 3.4%, Muslim 5.6%, tribal religions 0.2%, other 1.9%, none 0.1% (2010 est.).³⁹⁵ The major Christian groups maintain formal and informal connections with the external organizations that led to their founding. Most Protestant groups, and particularly Baptists, maintain strong links to American evangelical Christianity, due, in part, to the relatively short history of Protestantism in the Philippines.³⁹⁶ The products of American evangelical mass media are also readily available in Christian and non-Christian bookstores, Christian radio broadcasts, the Internet, a steady stream of American speakers, and career and short-term missionaries.³⁹⁷ The two case study churches are directly linked to the American Baptist theological perspectives described in Chapter Two. I address that connection further in its historical context which follows below.

³⁹⁴ 'The Philippines' Catholic majority has its origins in the islands' long period as a Spanish colony, and popes have made the more than 6,000-mile trip from the Vatican a few times before. Pope Paul VI visited the country in 1970, and St. John Paul II traveled to the Philippines twice as pope (in 1981 and 1995).' Pope Francis visited in 2015. ('5 Facts about Catholicism in the Philippines | Pew Research Center' <<http://www.pewresearch.org/fact-tank/2015/01/09/5-facts-about-catholicism-in-the-philippines/>> [accessed 24 November 2018].)

³⁹⁵ 'The World Factbook — Central Intelligence Agency' <<https://www.cia.gov/library/publications/the-world-factbook/fields/2122.html>> [accessed 24 November 2018]. Operation World, an Evangelical missions and research organization, suggests that about 12% of the current population is Protestant Evangelical. ('Philippines | Operation World' <<http://www.operationworld.org/country/phil/owtext.html>> [accessed 24 November 2018].)

³⁹⁶ Although there were brief attempts at mission works before 1898, Protestant missions began in earnest when the control of the Philippines Islands shifted from Spain to the United States.

³⁹⁷ Short term missions takes two forms: 1. Short visits by lay individuals or groups, for one to four weeks; 2. One- to two-year residencies by vocational ministers.

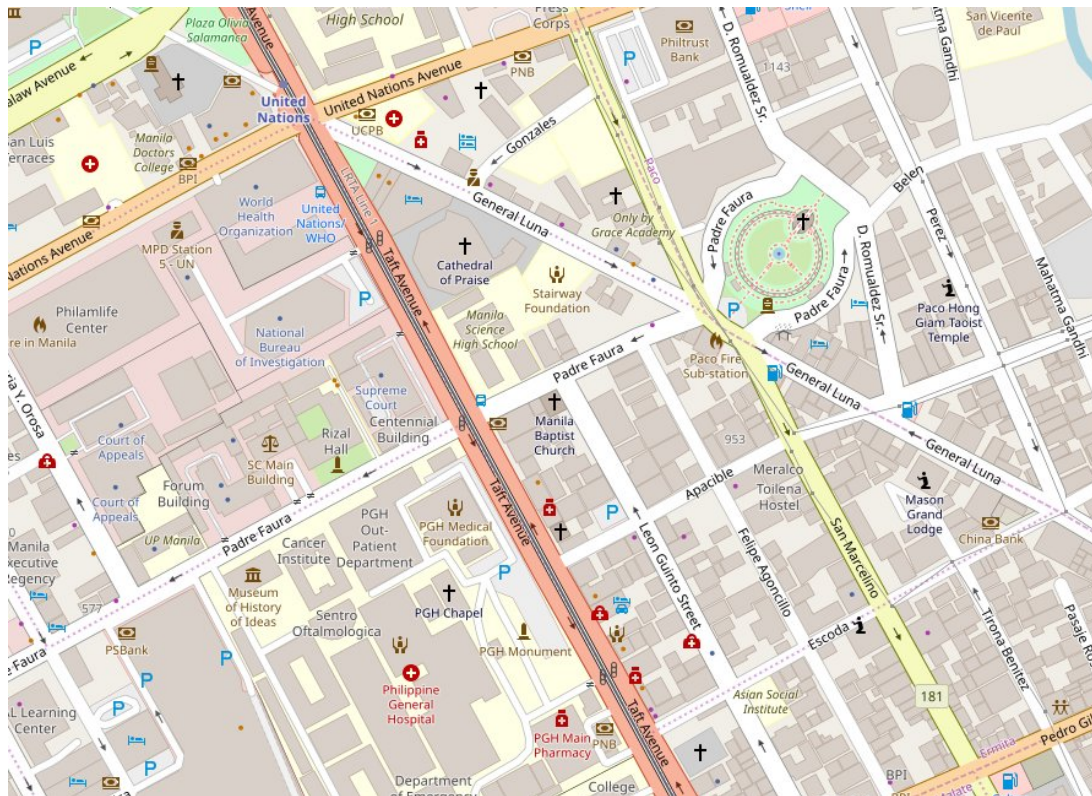


Figure 5: Central Manila. © OpenStreetMap contributors³⁹⁸



Figure 6: Manila Baptist Church

³⁹⁸ 'OpenStreetMap'.



Figure 7: Manila Baptist Church, side street

Manila Baptist Church was founded in the facilities that housed the original campus of Bible Baptist Seminary and Institute (BBSI) in 1968, through the combined efforts of American missionaries from the Association of Baptists for World Evangelism (ABWE) and workers from the Association of Fundamental Baptist Churches in the Philippines (AFBCP).³⁹⁹ Begun as the ‘Baptist Gospel Center’, an outreach for university students, the church was formally constituted in 1973. The church maintains fellowship with the AFBCP and supports missionaries through the Philippine Association of Baptists for World Evangelism (PABWE). The facilities that MBC occupies had been the home of both BBSI and a sister Baptist church.⁴⁰⁰ BBSI moved to a new campus in

³⁹⁹ The AFBCP was modeled on the General Association of Regular Baptist Churches (GARBC) in the USA. During this period ABWE was a recognized mission agency of the GARBC. The group also worked closely with the AFBCP and the Philippines Bible colleges it started – BBSI in the Manila area, and Doane Baptist Bible College in Iloilo (Visayas region).

⁴⁰⁰ ‘MBC History - Manila Baptist Church’ <<https://www.manilabaptistchurch.org/mbc-history.html?fbclid=IwAR2H4-6J-c3FqqLiRMCuW3MfZ87ahGf7rS5-sErYxae8lQwxJO6esOgTRI>> [accessed 23 November 2018].

Kaytikling, Taytay, just beyond metro Manila, in 1960.⁴⁰¹ The church called its first Filipino senior pastor in 1986.⁴⁰²

As can be seen from the various organizations mentioned above, MBC has historic and continuing links with the theological streams presented in Chapter Two. The current senior pastor, Arleen Fidel, has maintained a ministry focus by which to remain theologically grounded. In our interview, he mentioned his intentionality to lead the church in maintaining a 'biblical fundamental' orientation. The church continues its relationship with BBSI, the AFBCP, and ABWE. Pastor Fidel has served on the board and faculty of BBSI for many years.

The church describes itself as 'a Christ-centered family church – a haven for fellowship, a refuge for comfort, a model for discipleship, a center for growth and a training ground for missions'.⁴⁰³ The church actively supports domestic and international mission work and runs a youth outreach program, a weekday pre-school program, and food distribution for needy neighbors. Numerous one-on-one Bible studies are a significant part of evangelistic outreach. The church has two Sunday morning services and one afternoon service, which are considered variants of the same service, to accommodate different work schedules of the members. A Sunday school program is run for all ages between the first and second services. The second service (10:15 AM) functions as the primary weekly worship time. Sunday afternoons are filled with a variety of age- or gender-based fellowship meetings.

Organized music ministries have played an important role from the earliest days of the church.⁴⁰⁴ By the 1980s the music program, under Filipino leadership, was very active and growing in skill. The choirs ministered in major venues around the city and even took top honor in a choral competition.⁴⁰⁵ The importance of music in the life of this church is frequently mentioned by the senior pastor from the pulpit, and is evidenced by the presence of a full-time music pastor, the weekly planning of music as an integral part of each Sunday service, by the amount of music used in a typical service, and the financial and

⁴⁰¹ Elaine J. Kennedy, *Baptist Centennial History of the Philippines* (Makati, Philippines: Church Strengthening Ministry), p. 328.

⁴⁰² 'MBC History - Manila Baptist Church'.

⁴⁰³ 'ABOUT US - Manila Baptist Church' <<https://www.manilabaptistchurch.org/about-us.html>> [accessed 21 November 2018].

⁴⁰⁴ 'During Ptr. Boehning's tenure [beginning in 1974], the Music Ministry organized different singing groups like the Evangel Choir, MBC Heralds, Couples' Choir and the Children's Choir.' ('MBC History - Manila Baptist Church'.

⁴⁰⁵ 'MBC History - Manila Baptist Church'.

human resources applied, all of which are significant. The predominant music style in the Sunday worship services is traditional hymnody and gospel songs, accompanied by piano, organ, and a small orchestra of strings and woodwinds. There is limited use of Contemporary Christian Music or Contemporary Worship Music. These are usually presented in the form of choir anthems with recorded accompaniment, and occasional solos and duets, sung with guitars, rather than with a full rock band combo. Pastor Fidel is a trained musician who gives vision and oversight to the ministry and also picks the congregational songs each week. He is not involved in the other weekly music preparations. A typical service will include congregational songs, a choir song, instrumental service music, and a solo, duet, or other small ensembles.⁴⁰⁶ I will describe the music style in greater detail in section 4.2. Approximately fifty church members are involved in the music on an average Sunday. The music is directly overseen by Pastor Christian Sampol, a full-time music pastor with an undergraduate degree in theology from BBSI. He is also involved in several other ministries, such as the discipleship program, a prayer group, community outreach, and children's ministries. He has taken classes at the University of the Philippines College of Music towards a music degree. He was single until a few months after the completion of the case study.

From within the complex and varied Filipino cultural/linguistic landscape, this congregation is made up primarily of Tagalog-speakers.⁴⁰⁷ Several members commented on strong roots with the Visayas region of the country – after Tagalog, Ilonggo and Cebuano dominate as primary languages. Interestingly, most participants in the written surveys (demographic and music) and the diaries chose to use the English forms, rather than Tagalog.

4.1.1.2 *Worship space*

The sanctuary of the church building is entered almost directly from the street. A few steps up from the sidewalk, you pass through a metal gate enclosure that surrounds the entire entrance. There is a small lobby – to the right is the main

⁴⁰⁶ “Service music” in this context would be preludes, postludes, music played while the offering is being collected and during the monthly communion (Lord’s Supper) observance. Music is not generally played during other activities, such as prayer and scripture reading.

⁴⁰⁷ The Republic of the Philippines existed as a colonial entity under Spain for over 300 years. Possession of the islands shifted to the USA in 1898, as a result of the Spanish-American War, and became an independent nation following World War II. Filipino (a hybridized Tagalog) and English are the official languages, but there are several major language groups: Ilocano in northern Luzon, Ilonggo, and Cebuano in the Visayas region, and Bisaya in Mindanao. Most Chinese Filipinos speak Hokkien. There are also many other major and minor dialects – approximately 180 languages or dialects in all.

church office where secretaries work and pastoral staff and lay leaders meet informally; to the left is a stairway that leads up to a large, rear mezzanine. Three openings allow for entrance into the sanctuary proper. Each is covered with a thin curtain that keeps the air conditioning inside the sanctuary and helps minimize distractions from outside. The sanctuary is rather large, especially for typical Baptist churches in the Philippines - about 350 can be seated comfortably on the main floor. Filipino sense of personal space is not very pronounced, so it would not be uncommon for 400 or more people to be seated during special services, such as the church anniversary or a missions conference.⁴⁰⁸ The ceiling is quite high – perhaps 8 meters at the peak. The space is generally well-lit, while minimal stage lighting is used for the platform.

The cement walls (reinforced cement hollow block construction) are painted in tan or yellow with brown trim. Dark red tiles cover most of the floor area, although the aisles have a pattern of brown and white tiles and the platform is covered with yellow tiles. On the stage left wall, two levels of large windows allow in sunlight when the blue curtains are open. The stage right wall is an interior wall, with windows into the senior pastor's office and other smaller rooms. These, too, are curtained in blue. Along the two sides are floor-standing split air conditioning units, three to four per side. These are operated only during the services and lower the temperature by fifteen degrees (F) or more below the outside temperature level. The space is cool and comfortable, although it can be very cold sitting where the air conditioners blow directly, and those units are noisy, especially when used in conjunction with wall-mounted oscillating fans. People bring in jackets and sweaters, which are hardly ever needed outside. When all windows and doors are closed, very little street noise intrudes.

⁴⁰⁸ In the Philippine Baptist context, these two events are often the most important in the annual life of a congregation, the equivalent to high holy days or fiestas. Only the annual Christmas cantata (a musical drama presentation often used as a means of outreach to the community; it has no relation to the Lutheran cantata genre) receives as much attention and preparation.



Figure 8: Manila Baptist Church sanctuary



Figure 9: Manila Baptist Church sanctuary, rear view

The platform or stage area is quite wide – as wide as the entire sanctuary – and approximately twenty feet deep. Set about two feet above the sanctuary floor, the platform includes a 5-foot Yamaha grand piano stage right, and a small electric organ stage left, both at the farthest extremities of the platform. Large pots or vases of flowers are often placed in front of the instruments and sometimes in front of the pulpit. Upstage is a white wall with no permanent decorative installations. Various banners and marquees are hung there, changing throughout the year to reflect a particular sermon-series theme or special event in the life of the church. Near the piano, a Faith Promise Missions giving poster is permanently installed.⁴⁰⁹ During services, the stage left area of the wall acts as a projection space. All scripture passages, congregational song lyrics, and announcements are projected there. Orange planter boxes sometimes line the bottom of the wall to either side. Sometimes a double layer of choir risers is positioned in the center.

A large wooden pulpit stands downstage at the center of the platform. A microphone is attached to it, and usually, there is a microphone on a stand off to the side and back of the pulpit. The pulpit is used for the leading of worship, scripture reading, prayer, and preaching. The side microphone is sometimes used for special music or the giving of announcements.⁴¹⁰ Other microphone stands are set up as need dictates. Some stage lighting is in place but is mostly used for special programs, not regular worship services. Two large speakers make up most of the sound reinforcement, one on either side, about three-quarters of the way forward from the back wall. Because of this set-up the distribution of the sound is somewhat uneven – sitting close to the speakers means a decibel level that is sometimes painful. All spoken and musical activity from the platform is amplified.

4.1.2 Faith Fundamental Baptist Church (FFBC)

Inday Subdivision, Barangay San Jose, City of Antipolo, Rizal Province

⁴⁰⁹ “Faith promise giving” is a common means of collecting funds to support the mission works of the church in other parts of the Philippines and other countries. Individuals are encouraged to pledge an annual or monthly gift specifically for this fund. The giving is voluntary, although strong appeals are usually made to the membership. This giving is supposed to be in addition to the normal tithes and offerings. The total pledged offerings are usually posted with a thermometer graphic that is raised periodically, as the funds come in throughout the year.

⁴¹⁰ The term “special music” is the common designation for non-congregational music rendered during a service, exclusive of prelude and postlude.

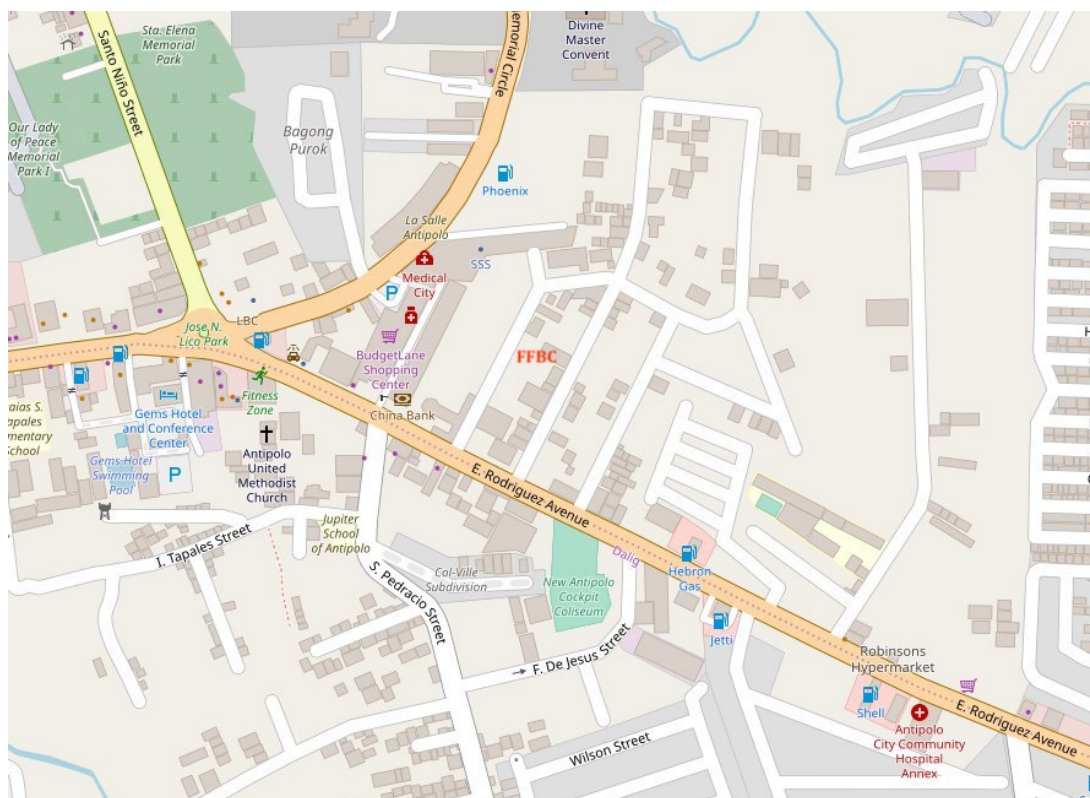


Figure 10: Antipolo City⁴¹¹

4.1.2.1 History and description

Antipolo City is the capital city of Rizal province, which is the second most densely populated region of the Philippines, following the National Capital Region. The city proper had a population of nearly 800,000 people in 2015, a number which local residents now believe has swelled to 1,000,000. The city is a destination for Roman Catholic pilgrims, as it hosts the Virgin of Antipolo and numerous religious retreat centers. Antipolo sits to the east of metro Manila in a moderately mountainous area approaching the Sierra Madre Mountains. It is, therefore, a popular area for day-tourists from Manila. It has been designated a “first-class” city by the national government, putting it in the same category with the cities of metro Manila and other major economic zones of the country.⁴¹²

Although both Manila and Antipolo City are highly populated urban areas, there is a very different feel about the two cities. Provincial cities are crowded, but still retain a sense of the province that is hard to explain. A part of this may be due to population density. Manila maintained a population density of 71,263

⁴¹¹ ‘OpenStreetMap’.

⁴¹² *Income Classification Per DOF Order* <<http://blgf.gov.ph/wp-content/uploads/2015/10/updated-reclassification-Cities.pdf>> [accessed 21 November 2018].

persons per square kilometer in 2015, while Antipolo City's figure was 2,536.⁴¹³ It may also have to do with the proximity of agriculture and less populated areas. Antipolo City is surrounded by mountains, farming, and other aspects of rural existence, while Manila is surrounded by other major cities that are as large or larger. The area has also been a hub for visual artists, with several arts enclaves, galleries, and museums.

Faith Fundamental Baptist Church was begun about ten years after MBC. The senior pastor at the time of the case studies was Paul Dignadice – a pastor's son who grew up in a ministry family on the island of Palawan. His father worked with ABWE missionaries. Pastor Dignadice graduated from BBSI and then worked at Greenhills Christian Fellowship, a church begun with the help of Conservative Baptist missionaries.⁴¹⁴ He eventually started a church in Coron, Palawan, and began using contemporary music, since the church plant was made up of new converts and young people. He eventually led FFBC in a shift to Contemporary Worship Music, under the leadership of the previous senior pastor, Conrado Edpao. Pastor Dignadice comes from, in his words, a 'strong fundamental church' and Bible college, and embraces 'fundamental doctrine.' According to him, the church is 'not [fundamental] in our music.' Currently, the ministry materials of David Platt are being used by the church for the training of all leaders.⁴¹⁵

As with MBC, FFBC was begun as a joint effort between American missionaries with ABWE and Filipinos trained at BBSI. Founding missionaries Leigh and Charlotte Upchurch taught at BBSI – Leigh in the Bible department, and Charlotte in music, where she led the college choir. One of her former students eventually became the music director at FFBC. Conrado Edpao and other BBSI students helped in the establishment of the new church. After three years of meeting in temporary facilities, the church moved to its current location just outside the city center. After three years, Pastor Edpao became the senior pastor when the Upchurches returned to the States for a furlough, and the church has

⁴¹³ 'Philippine Population Density (Based on the 2015 Census of Population) | Philippine Statistics Authority' <<https://psa.gov.ph/content/philippine-population-density-based-2015-census-population>> [accessed 21 November 2018].

⁴¹⁴ The Conservative Baptists are an Evangelical fellowship, with similar historical roots to the GARBC. 'History | GCF' <<http://www.gcf.org.ph/about/history>> [accessed 24 November 2018].

⁴¹⁵ Platt is a Southern Baptist pastor, currently serving as the Pastor-Teacher of McLean Bible Church, a non-denominational church in the Washington, DC area. The church maintains a generally baptistic theological position. Platt served as president of the International Mission Board (SBC) for a time. He is the founder of Radical Ministries, which produces discipleship materials for local churches.

remained under Filipino leadership. The church runs numerous educational and evangelistic activities, including a day school (kindergarten through grade 12), a community basketball league, and the planting of churches domestically and internationally. The church focuses much of its evangelistic endeavor on small group meetings in members' homes. The church has one service on Sunday mornings, which is followed by the entire congregation dividing up into small groups for about 30 minutes of discussion about the sermon just preached. Children's ministries are run simultaneously. An afternoon service is held for teens. In between, there are often basketball or volleyball games. The church's stated mission is to 'make disciples who will wholeheartedly follow Jesus Christ the Lord and who will become disciplemakers also'.⁴¹⁶

Music plays a vital role in the public ministry of the church. A group of young people, from high school age up to about thirty years old, are part of the worship band. Members rotate in and out each week, to develop more talent and lessen the pressure of having just a few musicians. Pastor Dignadice, who led the church from the use of traditional hymnody to contemporary worship practices, is an avid and trained musician. He gives oversight and vision for those involved in the music ministry but is not regularly involved in preparation.⁴¹⁷ A typical team will be made up of eight to ten members: worship leader (always male), other singers (male and female), guitar, bass guitar, piano, keyboard, and drum kit. All the instrumentalists I observed were male, while the two drummers were female. On a typical Sunday, ten or eleven people are a part of the worship team. The predominant music style is Contemporary Worship Music. A typical service will include congregational songs and service music, but no "special music".⁴¹⁸ Brother Jong coordinates the music. He is a full-time church worker who organizes and arranges the song set each week, regularly plays in the band, and as he says, handles everything about the worship service, 'from parking to preaching'. He is the son of the former church pianist/choir director, who taught him music. Jong has a degree in nursing. He has also gone through FFBC's own internal Bible training program. Until just before the case study time, another young man – Daniel – had been in Jong's position. Daniel is now

⁴¹⁶ 'Faith Fundamental Baptist Church Facebook Page'

<https://www.facebook.com/pg/FaithFundamentalBaptistChurch.Antipolo/about/?ref=page_internal> [accessed 21 November 2018].

⁴¹⁷ Since the time of the case studies, the senior pastor has transitioned back to a church on Palawan.

⁴¹⁸ In this context, "Service Music" is the music the band plays very quietly under all the activities before the preaching of the sermon. Music is played under the scripture readings, the prayers, the announcements, the exhortations and segues between songs, as well as when the offering is collected. "Special Music" is the term used in Baptist churches for choir anthems, solos, and duets; non-congregational music.

heading up the Bible training ministry, although he remains involved in music. Both men are single.

The pool of survey participants, and, perhaps, the church as a whole, seems to be more homogenous. All but two indicated Tagalog as their primary language, which might indicate fewer “imports” from other parts of the country. The majority of participants used the Tagalog demographic survey form, although fewer than half used the Tagalog version of the surveys. Taglish, with an emphasis on Tagalog, was used much more in the interviews than at MBC, although English was still very commonly used. At MBC, less than half of the participants used the Tagalog demographic survey. Only five of fifty-nine used the Tagalog survey #1 form. More details and comparisons of the demographics of both churches are given in section 4.1.3.

4.1.2.2 *Worship space*

FFBC is on the main road going into a subdivision. The street is relatively quiet, but with a steady stream of foot traffic and tricycles.⁴¹⁹ Vehicles driving off of the bustling road into the subdivision must have a registration sticker from the homeowners association or turn over a picture ID upon entering. The sanctuary can be entered from the street, although most people go in by a side gate entry into the compound, and then through a side door into the sanctuary. Pews fill the central two sections of the space and plastic “monoblock” chairs line the sides. Completely enclosed, the sanctuary is air-conditioned in the same way as MBC. The ceiling is peaked, but not very high. Green-curtained windows line both sides and six narrow columns run from front to back, similar to a nave and two aisles. The building is a cement structure – one floor with a small mezzanine. Lining the front of the mezzanine are banners with the church’s mission statements and a monitor for those on the platform to be able to see what is being projected on the screens. The walls are white, but there are no large areas – most of the walls are broken up by windows, posters, and doors. With a seating capacity of approximately 300, the floors are covered with white and gray marble, although beautiful red ceramic tiles line the center aisle.

The platform is twelve-to-eighteen inches above the main floor and is only about seventy percent as wide as the seating area. Projection screens frame the platform area and the marquee-type space above the platform contains a phrase quoted from the Bible. A large wooden pulpit commands the center of the

⁴¹⁹ “Tricycles” are motorcycles with enclosed sidecars – a common means of public transportation for short distances.

shallow stage, and a narrow space with a lighted cross about seven feet tall is at the center of a bricked space of the back wall. Posters with theme-phrases are on the wall near the 5-ft Yamaha grand piano, which sits stage right. The drum kit is stage left, and the guitars and keyboard stretch across the center. That center area is used for seasonal decorating and has built-in bench seating that the instrumentalists use. The ceiling above the platform is about 8 feet high, 6 feet lower than the peak over the sitting area.

Four large speakers mounted on tripods are used for sound reinforcement - one pair on either side of the platform. Another pair is placed about halfway to the back of the sanctuary, one on each side. The volume level is quite loud throughout the space, but painfully so if you are sitting near one of the speakers. All the activities on the platform are amplified; the pastor usually uses a handheld microphone, as do the worship team singers. The platform is brightly lit, the sitting area is dim.

4.1.3 Demographics of participants

Below is a demographic summary of those who participated in the surveys and diaries.

	MBC (76 participants)				FFBC (73 participants)			
Gender	Women – 57%		Men – 43%		Women – 63%	Men – 36%		Unassigned – 1%
Age ⁴²⁰	18-23 (32%)	24-30 (15%)	31-45 (22%)	46-60 (22%)	18-23 (38%)	24-30 (18%)	31-45 (21%)	46-60 (10%)
	61-70 (7%)		71+ (0%)	Unassigned (5%)	61-70 (7%)		71+ (1%)	Unassigned (5%)
Membership	All but 3 participants				All but 4 participants			
Years of membership	20+ (43%)		16-20 (6%)	10-15 (12%)	20+ (32%)		16-20 (13%)	10-15 (15%)
	4-9 (23%)		1-3 (15%)	Unassigned (1%)	4-9 (18%)		1-3 (21%)	Unassigned (1%)
Levels of attendance to weekly services	1x (32%)	2x (39%)		3x or more (25%)	Unassigned (4%)	1x (38%)	2x (28%)	3x or more (29%)
Level of participation in church ministries	Mostly attend only (20%)		Serving in 1-2 ministries (39%)		Mostly attend only (35%)		Serving in 1-2 ministries (39%)	
	Serving in 3-4 ministries (39%)		Unassigned (1%)		Serving in 3-4 ministries (25%)		Unassigned (1%)	

⁴²⁰ The unusual age brackets reflect the general phases of life typical in current Philippine culture and the strong emphasis on family: 18-23 – college (students generally do not work while they are in college); 24-30 – people remain single, work to establish a career and help a younger sibling pay for college, and might work overseas; 31-45 – people tend to marry in their late 20s and early 30s and then begin having children immediately; 46-60 – married couples are seeing their children through high school and into college and are taking care of their aging parents; 61 and up – if professionals, usually retiring, living with an adult child, perhaps joining an adult child living overseas for part of each year.

Maximum level of education completed	High school (12%)	Bachelors (70%)	Masters (13%)	High school (21%)	Post high school (14%) ⁴²¹	Bachelors (63%)
	Doctorate or similar (1%)		Unassigned (4%)	Masters (2%)		
Level of music training ⁴²²	In-school only [not applied] (39%)	Lessons: less than a year (22%)	Lessons: 1-2 years (26%)	In-school only [not applied] (53%)	Lessons: less than a year (11%)	Lessons: 1-2 years (12%)
	College or professional (7%)		Unassigned (6%)	College or professional (14%)		Unassigned (10%)
Level of participation in congregational singing	Yes (94%)	No (1%)	Unassigned (5%)	Yes (86%)	No (8%)	Unassigned (6%)
Level of music involvement outside the church ⁴²³	Yes (93%)	No (1%)	Unassigned (6%)	Yes (89%)	No (5.5%)	Unassigned (5.5%)

Table 1: Demographics

4.1.3.1 General summary of demographic impact on the study

In both churches, participation was limited to those aged eighteen and above, due to ethical and legal considerations, and to the fact that Baptist churches do not, generally, consider people under the age of eighteen to be full voting members. The demographic information represents only those who participated in the surveys and diaries. Many of the same people also participated in group interviews, but are not identified in the interview transcripts in such a way as to connect individual demographic specifics to interviewees. The age range and gender of interviewees were collected, so that some association between those aspects may be explored if warranted. Although announcements about the study mentioned that non-members could participate, nearly all the participants in both churches were members of their respective churches. Membership in such Baptist churches means that each individual has made a statement regarding a personal profession of faith in Jesus Christ as savior,⁴²⁴ received theological instruction about the fundamental beliefs of their church, and undergone water baptism by immersion.

⁴²¹ This would include technical training, associate degrees, and certificate programs.

⁴²² "In-school" refers to the weekly classroom instruction in typical Philippine primary and secondary schools. The subject is generally taught as a lecture on music notation, history, genres, *et cetera*. Participation and learning how to play or sing is not normally included.

⁴²³ The survey question asked if the participants sing outside the church setting.

⁴²⁴ For these Baptist churches, this means that a person, individually, came to a point of belief in themselves as being under the judgment of God, that Jesus is God, and that he alone endured the penalty of their sins in his suffering and death, as described in the following "statement of faith": 'CHURCH MEMBERSHIP COVENANT - Having been led, as we believe, by the Spirit of God, to receive the Lord Jesus Christ as our Savior, and on profession of our faith, having been baptized in the name of the Father, and of the Son, and of the Holy Ghost, we do now, in the presence of God, angels, and this assembly, most

4.1.3.2 Summary of significant differences between the churches, and limitations

Gender – FFBC sample includes a significantly higher ratio of women to men

Age – MBC spread is relatively even, with the elderly making up the smallest percentage; FFBC's elderly percentage is similar, but the 18-23 bracket is over-represented, and the 46-60 bracket is under-represented, compared to MBC.

Years of membership – MBC has a larger number of 20+ year members, although the two churches have about the same percentage in the combined range of 16 years and more.

Level of attendance – MBC has a noticeably larger ratio of participants who attend 2 or more services per week.

Level of participation – one of two areas where the most striking differences between the participants appear: 35% of FFBC respondents fall in the *attend only* category, while 78% of MBC respondents report involvement in 1 or more ministries, leaving 22% in the *attend only* range.

Level of education – the other area of marked difference between the churches. 84% of MBC participants have bachelor degrees or higher; the percentage of FFBC is 65%.

Level of music training – a final area of difference in the demographics of the participants: a far larger percentage of MBC respondents have some level of formal music training. There is one unusual number in the FFBC tally – 14% marked that they had college or professional level music training – this may be an anomaly due to a misreading of the survey question since there is little evidence for such a large percentage in the interviews.

These differences may or may not reflect the overall church population for the following reasons: 1. participation in the study was completely voluntary; 2. general demographic information is not available for the entire church membership of either church; 3. the fact that a foreign guest was running the surveys could influence the people who volunteered.⁴²⁵ From my observations of the two churches, I believe that the sampling under-represents both

solemnly and joyfully enter into covenant with one another, as one body in Christ.' (ARTICLES OF FAITH - Manila Baptist Church'.)

⁴²⁵ The Philippine concepts of *hiya* (shyness) or *nose bleed* (embarrassment) would suggest that some people might be uncomfortable participating. I discussed the issue briefly in the limitations section at the end of the introduction to Part 2. It may be safe to assume that *hiya* would be less of an issue at MBC, being in metro Manila and having a longer history of American involvement. For FFBC, whose members might arguably have less regular contact with foreigners, this may suggest an even strong under-representation of members with educational attainment "below" a bachelor's degree.

churches' general membership in demographic categories of less education. In addition, the sampling under-represents people who regularly attend but have not formally joined each church, as well as non-Christians and adherents to other denominations who attend occasionally or regularly.

From personal observations of the two churches, I found that people had a similar level of interest in their church's ministries. There seems to be a vibrancy and excitement. Congregations seem to be a healthy mix of age levels and educational and economic backgrounds. Both churches were very friendly to me and interested in the research, expressing how 'important music was in their church'. While both churches evidence a desire to be well-rounded, during my time in each church I noticed particular ministry emphases: FFBC seemed to be focused on local outreach and evangelism, personal application of the weekly sermon, and the development of the teens and 20s; MBC seemed to be focused on discipleship in terms of strong understanding of the Bible and its application to the culture in which the church finds itself, fellowship within the church, and outreach and evangelism to areas outside of metro Manila.

4.2 Description of music/worship styles

A full description of one Sunday morning service from each church is presented in the appendices. For the remainder of the chapter, we focus on the actual repertoire used in each congregation.

4.2.1 Repertoire

MBC – 54 songs, most sung 1 or 2 times during the time of the study, excluding service music, such as those used for handshaking time or as a benediction; the majority of songs come from the 19th-century gospel song tradition or its descendants, the remainder from the 18th-century (and earlier) hymn tradition, and a few new hymns written with a similar text and music sensibility.

FFBC – 46 songs, most sung 1 time during the study period, although one song in each service set is often used as a song of response following the sermon. At least 23 of the songs used would fall under the broad category of Contemporary Worship Music, ranging from 80s-90s Praise and Worship music, soft rock ballad style, and Hillsong. On average, MBC sings one song per service more than FFBC, a 25% difference.

4.2.1.1 Lyrics

Although the lyrics of the songs used by these churches was not a focal point of the research, I must address the issue at least briefly, since this is a sung musical

practice, because the participants regularly comment on the lyrics, and because the reception of the lyrics is attested to be influenced by singing. I will deal with reception of lyrics from the perspective of the role of affect in the singing experience more fully in Chapter Five. Here I will only present general findings about the lyrics in terms of language, content, and emphases. It is important to note that the lyrics cannot be examined only in isolation. As Gordon Adnams rightly suggests, ‘song is the inseparable experience of music and word and in this marriage, many things happen to words when they are sung’.⁴²⁶

4.2.1.1.1 Language/poetry

Both churches sing English language songs almost exclusively in their Sunday morning service. During my time of study, MBC sang no Tagalog congregational songs but did use several as special music. FFBC used Tagalog songs congregationally in one service across twelve consecutive Sundays. There is a general sense that English is understandable and preferable in worship. As mentioned above, much of the leading of the worship service in the congregations is in English. Many members carry an English language Bible with them. One of the only comments about language and understandability came from an older woman at FFBC who thought that the language used in CWM was easier to grasp: ‘*Yeah, because we—I don’t, I don’t condemn the hymns. I love it. But you know, some of the English there are very deep that we cannot understand it. But to sing, you know, “You are beautiful,” yeah, so we understand that we are singing it really for the Lord, so it’s singable, and we understand it.*’

4.2.1.1.2 Vocabulary

A survey of song lyrics reveals several possibly suggestive statistics. The MBC repertoire use approximately 898 different words in 54 songs.⁴²⁷ FFBC songs included 607 words in 46 songs. The most-used words (in descending order) were:

MBC – thee,⁴²⁸ God,⁴²⁹ Jesus, glory, loving, Lord, blessing, life, praise, till, may, name, meet, king, earth, words, great, joy, sing, come

⁴²⁶ Gordon Adnams, “Really Worshipping”, Not “Just Singing”, in *Christian Congregational Music: Performance, Identity, and Experience*, ed. by Monique Ingalls, Carolyn Landau, and Tom Wagner (Burlington: Ashgate, 2013), pp. 185–200 (p. 189).

⁴²⁷ The figure refers to a word group, i.e., *love, loving, loved* would count as one word.

⁴²⁸ This seems remarkably high, possibly the personal nature of the communication, either directed to God, to self, or to another, or from God.

⁴²⁹ When combined with ‘Jesus’ and ‘Lord’, this collection becomes the most used. That position is further extended when pronouns addressing God are included.

FFBC – name, Lord,⁴³⁰ praise, thee, God, glory, Jesus, holy, lamb, sing, hallelujah, power, thank, great, wonderful, love, kings, worthy, blood, every

Unique terms:

To MBC: *blessing, life, till, may, meet, earth, words, joy, come*

To FFBC: *holy, lamb, hallelujah, power, thank, wonderful, worthy, blood, every, worship*

A survey of the repertoire vocabulary is of limited benefit, but it may reveal general trends or differences of emphasis. A few possibilities arise here. Both church repertoires are, understandably, filled with terms that refer to God. A combination of *God, Lord, Jesus*, and *king* make up well over 25% of the vocabulary of both repertoires. The MBC list suggests an emphasis on personal experience *with* God, while FFBC's list suggests a greater focus on the worship *of* God.

4.2.1.1.3 Semantic and affective priming

I was curious about the issue of priming – exposure to an affective term may prime a person to then recognize the same emotion in the music itself.⁴³¹ The presence of affective words in songs (priming agents) may prepare the singer to either recognize or experience that affect if the musical setting reflects or evokes the same emotion (priming target).⁴³² Strictly speaking, the function of words

⁴³⁰ When combined with 'Jesus' and 'Lord', this collection becomes the most used. That position is further extended when pronouns addressing God are included.

⁴³¹ Priming refers to an increased sensitivity to certain stimuli due to prior experience. Because priming is believed to occur outside of conscious awareness, it differs from memory that relies on the direct retrieval of information. Direct retrieval utilizes explicit memory, while priming relies on implicit memory, and it is assumed to be an involuntary and perhaps unconscious phenomenon. Research has also shown that the effects of priming can impact the decision-making process (Jacoby, 1983). In other words, priming is the implicit memory effect in which exposure to a stimulus influences response to a subsequent stimulus. It can occur following perceptual, semantic or conceptual stimulus repetition.' [Tanja Gulán and Pavle Valerjev, 'Semantic and Related Types of Priming as a Context in Word Recognition', *Review of Psychology*, 17.1 (2010), 53–58 (p. 53).]

⁴³² 'Cross-modal paradigms have been successfully employed both for studies on semantic priming (Holcomb & Anderson, 1993) and on affective priming (Schirmer, Kotz, & Friederici, 2002, 2005; Schirmer & Kotz, 2003). Affective priming typically entails the presentation of an affectively valenced (i.e., pleasant or unpleasant) prime stimulus followed by an affectively valenced target stimulus. Either the stimulus valence of the prime matches with that of the target (i.e., pleasant–pleasant or unpleasant–unpleasant) or it does not (i.e., pleasant–unpleasant, unpleasant–pleasant). Theory states that the processing of an affective target should be influenced by the valence of the preceding prime stimulus (Musch & Klauer, 2003), either by facilitating matched target processing or delaying mismatched target processing.' [Nikolaus Steinbeis and Stefan Koelsch, 'Affective Priming Effects of Musical Sounds on the Processing of Word Meaning', *Journal of Cognitive Neuroscience*, 23.3 (2011), 604–21 (p. 605).]

as priming agents would be considered semantic priming, although words can be viewed as agents of emotion priming.⁴³³ In this situation, if a song speaks of joy, the congregant may recognize the expression of joy in their singing, and may also feel joy. Therefore, I examined the vocabulary of both churches to see if there was a significant number of affective terms in the lyrics. Since there is not a definitive list of words that mean specific emotions, I used the lists developed by Coutinho and others in the GEMS-45 and GEMIAC list. I also used the affective terms I had coded directly from the interview surveys. This coding was done before I analyzed the song lyrics vocabulary catalog. Lastly, I cross-checked the interview and survey terms from each church with the lyrics from the other church, to catch the fullest picture of the presence and prevalence of possible affective priming terms.

Several limitations are present in this accounting scheme: GEMS and GEMIAC were developed from the idea that music evokes *certain* kinds of emotions, but not *all* kinds of emotions; therefore, it is not a comprehensive list of emotion terms. Numerous other emotion terms will be present, but not included in those lists. English is the second language for most participants, so there is a possibility of lack of understanding of affective terms. This challenge was mitigated by the fact that I was not seeking for an “accurate” understanding of the affective terms or a parallel priming affect (a positively-valenced term priming for recognition of a positively-valenced emotion in the singing experience or musical sound). Since priming is well-attested to, I assume that the presence of a significant number of affective terms may be a part of an understanding of how the singing of a song stimulates unique affective responses.⁴³⁴

Out of 898 word groups in MBC’s song lyric vocabulary catalog 45 can be classified as affective, while 534 words out of a total of 3899 words (13.7%) in all the song lyrics were affective. For FFBC the number was 49 of 607 word groups,

⁴³³ Renee Timmers and Harriet Crook, ‘Affective Priming in Music Listening: Emotions as a Source of Musical Expectation’, *Music Perception: An Interdisciplinary Journal*, 31.5 (2014), 470–84 (p. 471).

⁴³⁴ One of the limitations of the study of priming is the very short stimulus onset asynchrony (SOA). The effect of priming usually only last about ½ second (200 ms to under 700ms). SOA would not be an issue in the context of congregational singing because the priming agent (a word or phrase) happens simultaneously. For more information on SOA see Zhongqing Jiang and others, ‘Comparison of Affective and Semantic Priming in Different SOA’, *Cognitive Processing*, 17.4 (2016), 357–75 (p. 358).

with 591 words out of a total of 3375 words (17.5%).⁴³⁵ At least three of the ten most used word groups in MBC were affective. For FFBC, two were affective.

The frequency of which various affective terms were sung may contribute to the possibility of affective priming. In the MBC congregational singing, across twelve Sunday morning services, affective words in the lyrics were sung 537 times, or 45 times per service. In FFBC, 677 affective words were sung, with an average of 56 times per service.

4.2.1.1.4 Topics

The repertoire of both churches exhibits a wide array of scripture quotation, paraphrase, or allusion. The following information, from various cataloging resources, suggests a comprehensiveness in the range of scripture.⁴³⁶

Number of books of the Bible quoted, paraphrased, or alluded to:

MBC - 59 of 66 (89% coverage)

FFBC - 56 of 66 (85% coverage)

Number of different chapters:

MBC - 413 of 1189 (35% coverage)

FFBC - 376 of 1189 (32% coverage)

Number of OT:

MBC - 217 of 929 (23% coverage)

FFBC - 220 of 929 (23% coverage)

Number of NT:

MBC - 196 of 260 (75% coverage)

FFBC - 156 of 260 (60% coverage)

Book most referenced:

Psalms for both

⁴³⁵ These numbers are not absolute, in that I did not look at the context of each usage. No doubt these numbers would shrink somewhat in such an analysis. For example, in song the term *bless*, or *blessing* may refer to the transferal of a physical benefit – God blessing Israel with manna – or it may refer to the sense and sensation that God is doing good things for a Christian – *I feel blessed in God's house*. It is also likely that some affective terms were not captured in the methodology used here.

⁴³⁶ Resources: 'Hymnary.Org' <<https://hymnary.org>>. 'SongSelect - CCLI' <<https://songselect.ccli.com/>> [accessed 16 May 2018]. 'Word to Worship' <<http://wordtoworship.com/>> [accessed 16 May 2018]. 'Worship Together' <<http://www.worshiptogether.com/songs/>> [accessed 16 May 2018]. 'The Worship Initiative' <<https://theworshipinitiative.com/songs>> [accessed 20 August 2018]. 'PraiseCharts' <<https://www.praisecharts.com/>> [accessed 20 August 2018]. 'Worship with Scripture' <<https://worshipwithscripture.com/songs-scripture-a-z/>> [accessed 20 August 2018].

Using the same cataloging resources, we see a picture of the song topics for both churches. MBC included 266 topics: 97 – related to God [37%], 58 – related to the believer [22%], 111 – other topics. FFBC included 219 topics: 104 – related to God [48%], 39 related to the believer [18%], 76 – other topics.

This catalog may reinforce the notion of FFBC's songs focusing more on worship. Their repertoire contains the same number of psalm references with 15% fewer songs; 48% of the topics are related to God and his attributes.⁴³⁷

4.2.1.2 *Music*

Too often, the study of music in religious settings effectively explores the cultural and ritual components only. In studies of Christian song, the lyrics are often the focal point of meaning. Frequently, the actual musical sounds, or, in this case, the sounds *and* the experience of creating those sounds, is marginalized. To avoid this oversight and lay a foundation for further consideration of the connection between differing musical languages and affective responses, I present here a brief description of the general styles employed in the two churches, and a detailed description of a representative song from each repertoire.

As mentioned previously, MBC's congregational repertoire comes primarily from 19th-century hymnody, with numerous additions from earlier and later congregational songs rooted in the same meta-genre. Although there are, of course, musical differences between pietist Lutheran chorales, the early tunes for the hymns of Isaac Watts, twentieth-century gospel songs of John W. Peterson, and the Sankey-led American gospel song movement, the similarities of that combined repertoire are more numerous than the differences between that repertoire and the Contemporary Worship Music of FFBC. The earliest song in MBC's repertoire during the study period was A MIGHTY FORTRESS (c. 1529), and the most recent song was IN CHRIST ALONE (2002), with the median date for the study period repertoire being 1890. Thirty-two of the songs were written from 1862 to 1966 and in the gospel song style.⁴³⁸ Only three to four songs from the oeuvre come from Contemporary Christian Music, and those songs were sung in a traditional hymn-style.

⁴³⁷ Thornton, 'Exploring the Contemporary Congregational Song Genre: Texts, Practice, and Industry', pp. 79–80.

⁴³⁸ This date range reflects the earliest gospel song in the repertoire (SOMETHING FOR THEE) and the latest song in the same basic style (CHANNELS ONLY).

The repertoire of FFBC comes primarily from various streams within the Contemporary Worship Music, although they used a large number of songs from earlier hymnody. All congregational music, regardless of the date of composition, are presented in a pop-rock style consistent with CWM. The earliest song in FFBC's repertoire during the study period was O FOR A THOUSAND TONGUES TO SING (1739) and the most recent song was O COME TO THE ALTAR (2015) with the median date for the study period repertoire being 1978, eighty-eight years more recent than MBC. Twenty-four of the songs were written in 1971 or later.⁴³⁹

4.2.1.2.1 Analysis of general music style

4.2.1.2.1.1 Manila Baptist Church⁴⁴⁰

4.2.1.2.1.1.1 Musical language

Most of the congregational repertoire of MBC comes from the 18th-century (and earlier) hymnody and 19th-century gospel songs. The genres overlap in time and musical elements and have been extended into the twenty-first century. Numerous creators of congregational songs continue to write in these styles, with minor adaptations. Hymnals used in Baptist churches have always contained songs from both categories. Great Hymns of the Faith has been the primary hymnal of MBC.⁴⁴¹ Although there are musical and literary differences between the two genres, they share enough similarities that I will give a combined general meta-genre description fitting to the scope of this study.⁴⁴²

It is beyond the purposes of this work to present a history of Protestant, Evangelical, or even Baptist congregational song. We may take note of a few aspects by way of introduction to the musical style. Martin Luther's reforms in

⁴³⁹ This date range reflects the earliest contemporary song in the repertoire (MY TRIBUTE).

⁴⁴⁰ Representative examples of MBC repertoire can be found in the appendix (sec 8.6.1)

⁴⁴¹ *Great Hymns of the Faith*, ed. by John W. Peterson (Grand Rapids, MI: Singspiration Music, 1968). Other representative hymnals used in the Philippines include *Worship and Service Hymnal*, 1984 ed (Carol Stream, IL: Hope Publishing Company, 1957); *Favorite Hymns of Praise*, 1972 ed (Chicago, IL: Tabernacle Publishing Co., 1967); *Inspiring Hymns*, ed. by Alfred B. Smith, 1968 ed (Grand Rapids, MI: Singspiration Music, 1951); *Living Hymns*, ed. by Alfred B. Smith (Montrose, PA: Encore Publications, Inc., 1982); and *Soul-Stirring Songs & Hymns* (Murfreesboro, TN: Sword of the Lord Publishers, 1972).

⁴⁴² 'Gospel hymnody has not remained static in musical style or language: it has continued to develop for more than a century. A gospel hymn of Sankey's day, for example, will be recognizably different from most gospel hymns of John W. Peterson or the Gaithers (see USA hymnody, music).' Harry Eskew, 'Gospel Songs and Hymns, USA - Dictionary of Hymnology' <<https://hymnology-hymnsam-co-uk.ezphost.dur.ac.uk/g/gospel-songs-and-hymns-usa>> [accessed 16 December 2018]. Interestingly, Appleby suggests that the modern missions movement, beginning in the late 18th century, was a root cause for the 19th-century revivalist period in the United States that was the spawning ground for gospel songs. [Appleby, p. 142.]

worship introduced the Lutheran chorale and a strong emphasis on congregational participation. It has been suggested that the hymns of early Protestantism did as much to teach reformed doctrines as the preaching. Don Hustadt suggests a continuity of purpose nearly two centuries later: ‘following Luther, 18th-century hymns are “theological and pedagogical”’.⁴⁴³ Baptists, in the English line of descent, were rather late in making congregational song an accepted part of worship.⁴⁴⁴ The gospel songs of the 19th century continued to emphasize the message of the song, although the information was often simpler or more narrowly focused.⁴⁴⁵ An emphasis on music as a medium for didactic instruction might suggest a relatively simple, accessible musical language, that musically untrained people would be able to grasp and execute without diminishing attention to the lyrics. It has even been noted that the combination of music and lyrics in this meta-genre was effective in cross-cultural missions: ‘As missionaries from the United States carried the gospel to other nations through the first half of the twentieth century, before there developed an understanding of the importance of an indigenous form of congregational song, they often translated some of the favorite gospel songs into the language of the countries in which they served and taught them as useful sung expressions of the Christian faith’.⁴⁴⁶ David Appleby notes the rapid spread of the 19th-century gospel song across several continents, suggesting that ‘it is unlikely that there has ever been a type of religious music which achieved a similar degree of immediate and universal popularity.’⁴⁴⁷ Early Protestant missionaries brought this oeuvre of congregational songs with them to the Philippines.⁴⁴⁸ The songs took root and became an identifying part of the rise of Evangelical Christianity: ‘The new and reformed liturgy that Protestantism brought along certainly enriched the Filipino’s music thinking and practice. It gave him a chance to

⁴⁴³ Donald P. Hustad, *Jubilate II: Church Music in Worship and Renewal* (Carol Stream, IL: Hope Publishing Company, 1993), pp. 188–89.

⁴⁴⁴ In the English speaking world ‘[...] it was a Baptist dissenter - Benjamin Keach - who first introduced a hymn of “human composing” for use in a public communion service in the last quarter of the 17th century.’ Hustad, *Jubilate II: Church Music in Worship and Renewal*, p. 206.

⁴⁴⁵ ‘It was the gospel songs that had the ability to reach large numbers powerfully and effectively with a simple message.’ Andrew Wilson-Dickson, *The Story of Christian Music* (Oxford: Lion Publishing plc, 1992), p. 138. ‘Texts, too, were characterized by simplicity in both content and structure. The refrain provided repetition of a central thought.’ William J. Reynolds and Milburn Price, *A Survey of Christian Hymnody*, ed. by David W. Music and Milburn Price, 5th ed (Carol Stream, IL: Hope Publishing Company, 2010), p. 153.

⁴⁴⁶ Reynolds and Price, p. 153.

⁴⁴⁷ David P. Appleby, *History of Church Music* (Chicago, IL: Moody Publishers, 1965), pp. 142–43.

⁴⁴⁸ Leo Rempola, ‘Protestant Musicionaries: Agents of Enrichment and Excellence in Worship and Musical Arts in the Philippines’, *Phronésis: A Journal of Asian Theological Seminary*, 8.2 (2001), 47–59 (p. 48).

express his newfound faith in the congregational singing of hymns, and by volunteer participation as a member of highly trained choirs in the singing of anthems.⁴⁴⁹

The music of this tradition has largely been transmitted in both printed form and orally/aurally. Most churches have hymnals, as does MBC, and people learn the songs by reading the printed page or from projections on a screen. In the Philippine context, congregants often learn music aurally (by *uido* or ear), although most churches will have at least a few people who can read music and use hymnals; therefore, the music remains stable as it passes to new converts and generations.

The melodic structure of the oeuvre is strophic. Since each verse is sung to the same music, the songs are easy to sing and memorize. Emphasis on changes in the lyrics is not as easily accomplished, as with a through-composed song form, or a modified strophic form, such as that used in CWM. Although all verses are sung with the same musical feel/sound, there is liberty for the accompanying instruments to improvise in ways that suggest changes in the stanzas. The song leader may also change the tempo, indicate a change of dynamics, or speak in between stanzas.

Melodies tend to be simpler, marked mostly by conjunct (step-wise) motion or leaps within a primary chord, and diatonic. They will be found in the highest pitch level of the notated score, with three-voice chords underneath. Songs are generally sung in the key and at the notated pitch level, although men generally sing an octave lower. Melodies are constructed of a series of phrases, usually even in number and organized into a period structure of antecedent-consequence. Rhythmic and thematic unity is common, where motivic material is repeated. Common structures would include AABA, AABC, and ABAC. Most tunes will contain at least one climax, with a sense of drive or direction towards that climax and authentic cadences at the end and the middle. The melodic climax usually falls about three-quarters into the song, occasionally closer to the end. Most of the text setting is syllabic – the *Gloria* in ANGELS WE HAVE

⁴⁴⁹ Rempola, p. 55. Appleby suggests that what I am calling a meta-genre encompassing the music of eighteenth-century hymnody and nineteenth- (to early twentieth-) century gospel songs became a universal idiom: 'Even as plainchant in the early history of Roman Catholicism spread through Europe, the hymn has become a universal rather than local or national musical expression of Protestantism.' He does go on to express the hope that such a fact would not mean the suppression of '[...] national church music expressions typical of other countries.' [Appleby, pp. 161–62.]

HEARD ON HIGH is rare. The general range is from about Bb₃ to Eb₅.⁴⁵⁰ It is not uncommon for a melodic range of a single gospel song to span between a 6th and an octave. In general, the melodies are sing-able, moving towards a final feeling of completion, with an overriding sense of symmetry and a simplicity that allows congregations to focus their attention on the lyrics.⁴⁵¹

The harmonic motion of hymns and gospel songs range from one chord per beat in the former, to one chord per measure in the latter. Most music in the latter part of this meta-genre is in major keys, while minor keys are not uncommon in the earlier periods. Chords are mostly diatonic, although secondary function chords are used. Non-harmonic tones are few and generally act as passing or neighbor tones. The early Protestant hymnody tends to be harmonically rich and varied, while the gospel song period is marked by simplicity. In the notated scores the harmony is voiced triadically, mostly in root position. Developed within the Common Practice Period, the harmony is functional, in that it creates a sense of motion – towards or away from a conclusion. Voice leading is largely conjunct, with greater freedom in the bass part, all subservient to the melody. Authentic cadences usually coincide with melodic cadences – the most complete sense of conclusion or rest coming at the end. If the song form includes a refrain, then such cadences will usually be found at the end of the verse and the end of the refrain.⁴⁵²

In hymn-type music, rhythm is largely subordinate to the lyrics and meter. The various melodic/harmonic voices move in the same rhythmic pattern. ‘The rhythm of nearly all hymn tunes falls into the regular patterns of accented and unaccented governed by musical meter.’⁴⁵³ Early hymnody is mostly in simple meters with notes of one and two beats, which simplified the use of a tune for multiple texts. Mixed meters are common in the gospel songs, as well as greater rhythmic variety and link to the rhythmic flow of the lyrics. Such was facilitated by the fact that the music was usually written for a specific lyric. The use of duration parallels the melodic structure and harmonic cadences; syncopation is very rare. Syllabic stress and meter of the poetry are also mirrored in metric

⁴⁵⁰ Harry Eskew and Hugh T. McElrath, *Sing With Understanding: An Introduction to Christian Hymnody* (Nashville, TN: Broadman Press, 1980), p. 28.

⁴⁵¹ David W. Music, ‘USA Hymnody, Music - Dictionary of Hymnology’ <[https://hymnology-hymnsam-co-uk.ezphost.dur.ac.uk/u/usa-hymnody,-music?q=music style of traditional hymns](https://hymnology-hymnsam-co-uk.ezphost.dur.ac.uk/u/usa-hymnody,-music?q=music%20style%20of%20traditional%20hymns)> [accessed 16 December 2018]. Scotty Gray, *Hermeneutics of Hymnody: A Comprehensive and Integrated Approach to Understanding Hymns* (Macon, Ga: Smyth & Helwys Publishing, Inc., 2015), pp. 242–44. Eskew and McElrath, pp. 27–32.

⁴⁵² Gray, pp. 247–48.

⁴⁵³ Eskew and McElrath, p. 32.

placement – strong syllables usually fall on strong beats; important words are usually stressed with long notes.⁴⁵⁴ A greater sense of energy is often achieved in gospel songs through the use of dotted rhythms and occasional echo effects in the lower voices. In this style of song, rhythms are ‘basically simply and straightforward in keeping with their role as music for the congregation’.⁴⁵⁵

Texture is dictated by the notated score – homophonic and with little change. The presence of “parts” creates a richness, especially when a significant part of the congregation can sing those parts. Most often, the sense of texture is thinned by the majority of people singing melody, although “thickened” by a large number of people singing at octaves and with differing vocal qualities.

The music style of hymns and gospel songs appears to be fitting to the *teaching and admonishing* and worshipping emphasized in Baptist churches. Don Hustadt suggests as much: congregational singing in the Evangelical tradition is ‘*revelation and response*, since great hymnody has always been “bathed in scripture,” either quoting it directly or expressing our understanding of it’.⁴⁵⁶ A detailed description of one representative song from this oeuvre is presented in the appendices.

4.2.1.2.1.1.2 Musical practice and acoustic environment

The actual “performance” of congregational singing at MBC is tied rather closely to the notated score. A pianist plays an introduction – usually the final phrase of the song – and then the song leader brings in the congregation. His hands move through the standard conducting gesture or an up-down pattern that indicates the beat; he also leads with his voice. It is the one voice that is amplified through the sound system. The piano is gently mic’ed. Usually, a small orchestra of Western stringed and wind instruments plays as the congregation sings, adding to the overall musical sound. The pianist will play the melody and harmony, usually improvising a rhythmic accompaniment pattern, rather than playing the noted voicing. No percussion instruments are included. Instrumentalists play individual voice parts from the hymnal. Most of the congregation sings the melody, with little variation from the notated score.⁴⁵⁷

⁴⁵⁴ Gray, p. 239.

⁴⁵⁵ Eskew and McElrath, p. 33.

⁴⁵⁶ Donald P. Hustadt, *Jubilate! Church Music in the Evangelical Tradition* (Carol Stream, IL: Hope Publishing Company, 1981), p. 244.

⁴⁵⁷ Sometimes, congregations learn songs with some variation from the notated score – adding or straightening a dotted rhythm, changing an awkward turn in the melody, or, rarely, substituting a simpler chord. Individual church members may make subtle, individual

Some people sing the alto, tenor, or bass part if they have choir experience. Almost everyone sings out, but there is no attempt to approximate a choir.

The acoustic environment is live, and congregants can clearly hear the piano and the song leader.⁴⁵⁸ Most of the time, however, the dominant sound in the sanctuary is the full sound of the congregation. I can hear my own voice, as well as the people in my immediate vicinity, and the entire congregation. The overall dynamic is loud.

4.2.1.2.1.2 Faith Fundamental Baptist Church⁴⁵⁹

4.2.1.2.1.2.1 *Musical language*

As previously noted, FFBC's congregational song repertoire is made up of Contemporary Worship Music, as well as hymns and gospel songs sung in contemporary style. Since I have already described the hymn style in section 4.2.1.2.1.1.1, I will only present a description of CWM here. Contemporary Worship Music as a genre and worship style is both remarkably stable and always in flux. Since it is a primarily commercial endeavor, there is a continuous flow of song production from major ministries and publishers, such as Hillsong and Integrity Music.⁴⁶⁰ Since much Contemporary Worship Music is written to be used across denominational and theological spectra, the content is often generalized around the worthiness of God, praise, the unworthiness of the worshipper, salvation in Jesus, and requesting the presence of the Holy Spirit. CWM and its earlier incarnations are sometimes criticized within Christian churches and musicians for their lack of theological clarity. Some worship leaders will take care to contextualize the lyrics of new songs in their churches, to avoid confusion.⁴⁶¹ Recent trends in songwriting have shifted towards more theologically specific texts dealing with a greater range of topics and

alterations as well, although such might not be noticed in the overall sound of a large congregation.

⁴⁵⁸ By *live*, I mean generally reverberant, but not in the same way as a cathedral. The high ceiling, wide space, and all hard surfaces allow for the sound to bounce and mix, but there is no noticeable reverberation.

⁴⁵⁹ Representative examples of FFBC repertoire can be found in the appendix (sec 8.6.2)

⁴⁶⁰ 'Choruses by their nature are in temporary vogue, new songs constantly being produced and marketed.' [Gordon Alban Adnams, p. 70.]

⁴⁶¹ 'So cases where I will introduce a song – generally the first time we sing a song or if there is something in a lyric that I think could be misinterpreted or something that's tenuous – I'll give a note of explanation or my interpretation. I do this so that somebody couldn't accuse me of perpetuating misinformation because choruses can be...well music in general can be ambiguous.' [Gordon Alban Adnams, p. 69.]

experiences.⁴⁶² At FFBC, nearly all the songs during the case study period focused on worship, either in response to supreme attributes of God or his provision of salvation.

Before summarizing the general characteristics of the elements of CWM, it is important to note that my use of the term is rather broad, inclusive of Contemporary Christian Music of the 1970s and 1980s, Praise and Worship Music of the 1990s, as well as recent streams of Christian music in rock and popular music styles. I fully accept Monique Ingalls' comment about the diversity that CWM embraces.⁴⁶³ There are important differences, just as there are differences between the styles included in the meta-genre of hymns and gospel songs. For this study, however, a generalized view will have to suffice, although I do not mean to diminish the unique aspects of any of the styles used in either church.

Evangelical churches have always wrestled with balancing orthodox doctrine with effective means of dissemination. The challenge has been reflected in the various ecclesiological battles over music dating back to the post-Apostolic period. The genesis of CWM (or *contemporary congregational songs*)⁴⁶⁴ can be traced back to the Jesus Movement and Calvary Chapels of the 1960s in the United States. The primary musical influence was the rock music of the time, rather than the hymns, gospel songs, or Southern gospel music.⁴⁶⁵ Although it was developed in the theological context of Charismatic worship, with an emphasis on experience, the musical trends and repertoire began to be adopted by Evangelical churches, as well as some "mainline" denominations.⁴⁶⁶ Roman

⁴⁶² Bob Kauflin of Sovereign Grace Ministries, Keith Getty, and Stuart Townend are current examples of this trend. Chris Tomlin and Matt Mather's recent use of old hymn texts also suggest a reaction to the earlier criticisms.

⁴⁶³ Monique M. Ingalls, 'Style Matters: Contemporary Worship Music and the Meaning of Popular Musical Borrowings', *Liturgy*, 32.1 (2017), 7–15 (p. 7).

⁴⁶⁴ As suggested by Thornton. Thornton, 'Exploring the Contemporary Congregational Song Genre: Texts, Practice, and Industry'.

⁴⁶⁵ Mark Allan Powell, *Encyclopedia of Contemporary Christian Music* (Peabody, Mass.: Hendrickson Publishers, 2002), p. Introduction. Nathan Myrick, 'Relational Power, Music, and Identity: The Emotional Efficacy of Congregational Song', *Yale Journal of Music & Religion*, 3.1 (2017), p. 79. Although CWM did not grow out of traditional church music, it is important to remember that rock music was influenced by commercial Southern gospel music and the music of Pentecostal Christianity. An interesting circularity presents itself in this fact. See Monique M. Ingalls and Amos Yong, 'Introduction', in *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity*, ed. by Monique M. Ingalls and Amos Yong (University Park, PA: The Pennsylvania State University Press, 2015), pp. 1–25 (p. 6).

⁴⁶⁶ Monique M. Ingalls, 'International Gospel and Christian Popular Music', *Encyclopedia of Popular Music of the World*, 2014.

Catholic parishes, especially those influenced by the Charismatic Renewal also adopted the repertoire. Mega-churches and commercial publishers have produced and disseminated a range of contemporary songs: Word, Integrity Music, Hillsong, and Sovereign Grace Ministries, to name a few of the more influential producers.⁴⁶⁷ Among the practical strengths of Contemporary Worship Music are its pan-denominationalism and use of near-universal, accessible pop music styles. Daniel Thornton offers a very similar term for this repertoire: 'The contemporary congregational song (CCS) genre is a subgenre of contemporary Christian music (CCM), itself a subgenre within western popular music. The same forces of commercial globalization combined with technological advances affecting western popular music, apply to CCS.'⁴⁶⁸

At FFBC, and in many Philippine churches using CWM, the means of transmission and performance is through the use of lead sheets (lyrics with chord indications) and projected lyrics. Notated music is rarely used. Congregants learn the songs by recordings in the home, and from projected lyrics.

Following the general parameters of rock music, it is very common to find a modified strophic structure in the melodies. A song will often have one or two verses, sung to the same music, a pre-chorus with different melodic material, that is repeated at other points in the song, a chorus, again with a new melody, and sometimes bridge material with another melody. Lyrics and melodies are clearly delineated, and only the verse re-uses melodic material with a different set of texts. At the start, a song will often progress through the three parts, but the latter part is distinguished by a variety of repetitions in changing order. The three sections are usually distinct in melodic range, contour, and rhythm. Songs are sung with no full stop of motion or sound, unlike hymns. Melodic cadences are elided with the start of the following section, so there is a sense of continuous flow, without a sense of arrival at a conclusion.

Phrase structure is looser than in hymn style – the sense of antecedent-consequence is not typically evident. Lengths of phrases are less symmetrical,

⁴⁶⁷ For a more complete presentation of the history and development of contemporary Christian music, see Monique M. Ingalls, Andrew Mall, and Anna E. Nekola, 'Christian Popular Music, USA - Dictionary of Hymnology', *The Canterbury Dictionary of Hymnology* <<https://hymnology-hymnsam-co-uk.ezphost.dur.ac.uk/c/christian-popular-music,-usa>> [accessed 16 December 2018].

⁴⁶⁸ Daniel Thornton, 'The Rise and Rise of Global Contemporary Congregational Songs', in *International Society for Media, Religion and Culture Conference* (Seoul, South Korea, 2016), p. 2.

following a freer, or less delineated poetic structure. The pitch material for verses tends to be narrow in range and static in contour. Pre-chorus and chorus phrases tend to be higher in pitch, remaining static in contour and of a narrow range. Melodic climaxes, based on range and duration, are not common. Instead of a climactic point, there is often a climactic section – a final repetition of the chorus or pre-chorus in a higher key and vocal range, with an intensified accompaniment in the band. This is often followed by a decrescendo and quiet repetition of a phrase or two, creating the effect of an “afterglow” or meditative moment. CWM songs are published in multiple keys to accommodate bands and lead singers of varying skills, so it is difficult to generalize about the vocal range for the repertoire. Text setting is almost exclusively syllabic, like hymns.

Melodic and harmonic cadences rarely coincide.⁴⁶⁹ Melodies often cadence at a place that does not feel like a conclusion – what Temperley describes as a *beginning accent*. This is often a strong downbeat, hypermetrically speaking.⁴⁷⁰ The harmonic cadence often falls a measure later in the phrase. According to Stephenson, Temperley’s ‘balance between continuity and closure’ makes ‘no provision for final resolution’.⁴⁷¹ This practice, combined with the shifting nature of the structure (mixing of chorus, pre-chorus, and verse), creates a sense of motion and activity, without, perhaps, a sense of direction or an ultimate end. Stephenson makes an interesting observation about this:

What I have been calling traditional phrase structure, which by the way is only about four hundred years old, mirrors the typical modern belief in progress: the last event in a chain of events - the final measure of a phrase, for instance - should conclude a pattern, satisfy a need, solve a problem. In rock, however, what sound to the traditional ear like endings (melodic rest and V-I harmonic motion) often occur at points of beginning; a chain of events leads not to resolution but simply to the inception of another chain of events. The musical situation, in other words, shares postmodernism’s rejection of progress toward a goal. The correspondence may not be accidental; many rock lyrics reveal a common philosopher’s postmodernism, reflecting a lack of faith in the idea of progress or exhibiting a belief in eternity or in a never-ending cycle of life.⁴⁷²

⁴⁶⁹ David Temperley, *The Musical Language of Rock* (New York, NY: Oxford University Press, 2018), p. 89.

⁴⁷⁰ Ken Stephenson, *What to Listen For In Rock: A Stylistic Analysis* (New Haven, CT: Yale University Press, 2002), pp. 5–7.

⁴⁷¹ Stephenson, pp. 21–22.

⁴⁷² Stephenson, pp. 26–27.

Two other aspects of melodic traits should be noted, due to significant differences with hymn and gospel song melodies. First, melodies often end on a pitch other than what might be considered the center of the tonality or *do* of a key. Due to the phrase-period structure of hymn-style melodies, phrases usually end on the dominant or subdominant at the halfway point of a phrase, and on the tonic to conclude a period. CWM melodies often will not cadence on tonic until the final phrase of the chorus. Second, as a part of the syncopated nature of the style, melodic phrases usually finish, rhythmically, a beat or a half-beat before the strong beat. *Anticipatory syncopation* ‘is a pervasive feature not just of rock, but of earlier popular styles such as jazz, blues, and Tin Pan Alley’.⁴⁷³ This feature of ending on a strong syllable before a strong beat is nearly ubiquitous in CWM and completely absent in Common Practice melodies.

The relatively complex nature of the melodic structure might hinder a more direct focus on the lyrics; however, the presence of only one or two verses and the repetition of sections mitigates this. Also, in practice, many church members are listening to recordings of the same songs in their homes. These considerations, in addition to the relatively narrow range and simplicity of pitch material, suggest that lyrics may be of central focus for congregants.

The harmonic motion in this style tends to be one or two chords per measure. Most of the songs are in major tonalities, with some ambiguity, due to the lack of melodic reinforcement of a tonic center. Harmonic progression in the style tends to “avoid” the authentic cadence movement that is common in hymn style. Also, non-tonic and 7th chords are often used to function as a point of rest rhythmically or structurally. Root position major and minor triads are common.⁴⁷⁴ Cadences are “weakened” by the use of IV – I movement, which does not seem to give the same sense of finality as V – I.⁴⁷⁵ Stephenson suggests that harmonic progression creates a movement *away* rather than movement *toward* a conclusion. One unique feature in CWM music, as opposed to secular rock music, perhaps due to its use in a live church service, is that songs will usually end with a conclusive cadence.

Similar to gospel songs, the range of chords is generally limited to I, IV, and V, although other diatonic and altered chords and chord types can be found. In a broad survey of rock harmony, Temperley suggests a ‘supermodel’ of twelve triadic chords, which include several non-diatonic harmonies, but such a broad

⁴⁷³ Temperley, p. 73.

⁴⁷⁴ Temperley, pp. 43–62.

⁴⁷⁵ Stephenson, p. iii.

array seems to be less prevalent in CWM.⁴⁷⁶ Although melodies usually end on tonic at the end of a song, often the harmony will not create a final-sounding cadence, but continue a flow of chords that allows for improvisation or speaking over the wash of sound.

Rhythmic characteristics have already been touched on, but mention should be made of two features in rock music. First, there is the presence of the rhythm section in the band – rhythm guitar, bass, and drum kit. The rhythm section makes up the majority of the band. This, combined with the volume level of the instruments in live performance, means that the rhythmic element is a significant force in the style. Second, there is the distinctive presence of backbeat syncopation – what Temperley describes as ‘the standard rock drum pattern: By convention, the bass (or “kick”) drum marks beats 1 and 3 of a 4/4 measure (by far the most common meter in rock) and the snare drum marks beats 2 and 4’.⁴⁷⁷

As with hymn-style songs, the texture is homophonic. In one way, the texture is thin – melody with harmony played in strummed accompaniment. No voice-leading or other “parts” like alto, tenor, and bass exist. On the other hand, the texture often feels dense, due to the variety of instruments, and the use of syncopation.

Overall, the style of music used in CWM is accessible to many congregants. That accessibility is established, in part, by the similarity of musical language to that of popular music. Lyrics are readily apprehended. However, there is a question as to whether or not the music style promotes a conscious, cognitive focus on lyrics, as might be expected when the goal is *teaching and admonishing*. I touch on this in the description of YOUR GRACE IS ENOUGH in the appendices, and Chapter Six. Since CWM began in the theological context of a heightened experiential worship, the style may be less effective in approaching the ‘didactic, pedagogical character to New Testament song’ as suggested by Guthrie.⁴⁷⁸ Other goals may be at play. In the FFBC context, there is an intentionality about the choice of song, based, in part, on the lyrics. It may be that the musical style competes for attention with the lyrics, bringing an independent meaning, rather than focusing attention on them.⁴⁷⁹

⁴⁷⁶ Thornton, ‘Exploring the Contemporary Congregational Song Genre: Texts, Practice, and Industry’, p. 180.

⁴⁷⁷ Temperley, p. 67.

⁴⁷⁸ Steven R. Guthrie, ‘The Wisdom of Song’, p. 389.

⁴⁷⁹ I deal with this at greater length in the *urge to act* section of chapter 4.

4.2.1.2.1.2.2 *Music practice and acoustic environment*

The “performance” of congregational singing at FFBC focuses on the band and worship leaders more heavily than in the MBC experience. Dominant in the sound experience is the band – all instruments and singers are amplified, and the volume is quite loud. Lyrics are projected onto screens on either side of the platform, and on a large flat screen at the back. The singers look to that back screen for their lyrics, although the lead singer stands behind the pulpit and has notes and lead sheets. All congregational singing during the study period follow the pattern noted in other studies: ‘electric guitar(s), acoustic guitar(s), keyboard(s), bass, drums and lead vocal/backing vocals’.⁴⁸⁰

The lead sheets contain lyrics, chords, and instructions about the arrangement of each song and the transitions/key changes. The instrumentalists are not amplified for singing (although they are in the afternoon Cross-Encounter service). Sometimes the more experienced member (and former music coordinator) plays guitar or bass and gives instructions to the other instrumentalists or adjusts the tempo with head and instrument motions.

Songs usually begin with an introduction of several measures, although some songs begin with singing immediately. At the end of each song, the worship leader gives a spoken segue to the next song, reinforcing the chosen theme for the entire set. Instruments play a quiet, harmonic vamp in the background and then move into the introduction of the next song as the spoken transition ends. Depending on the nature of the song, the introduction may include a significant crescendo and increase of tempo. When a vamp is being used ‘incidentally’, as background during the segue, silent prayer, and prayer, it is generally slow, with no regular metric pattern, or sense of harmonic progression. It is a gentle wash of sound that ties the entire worship set together into a single experience, rather than the musically segmented feel of strophic hymns with definite endings and no vamp, as per MBC practice.⁴⁸¹

⁴⁸⁰ Thornton, ‘Exploring the Contemporary Congregational Song Genre: Texts, Practice, and Industry’, p. 176.

⁴⁸¹ FFBC musicians meet every Saturday afternoon to practice for about ninety minutes, in preparation for the next day. As far as I know, MBC has no such rehearsal for its song leader, pianist, organist, and orchestra. I attended a few rehearsals of the FFBC band. It is a very relaxed atmosphere: men in shorts and tees, and sneakers (‘rubber shoes’) or flip-flops (*tsinelas*); ladies in skinny pants and tees, and rubber shoes or flats. During the 11 November rehearsal, after opening with a short time of prayer, the song set was run through by the instrumentalists, with instructions by an instrumentalist leader. After a break at 6:40, the singers joined. The musicians worked on the transitions, and other details. In this rehearsal there was no discussion about the lyrics or adjusting the musical

Regarding acoustics, the sanctuary has a rather low ceiling, although there is a rise to a peak at the center. Space is more in the shape of a box, and it is tightly packed with people in a typical service. Since the band uses sound reinforcement, there are large speakers at the front of the space, on either side of the platform, and halfway down the sides. It is not an acoustically live space. The sound system is set at a very high volume level. In my singing experience there I could hardly hear anything except the band. It was hard to hear my own voice, and I heard almost nothing of the congregants around me.

4.2.2 Conclusion to section

As can be seen from the various descriptions in section 4.2, the congregational singing experience of the case study churches shares some of the same repertoire and an activity that is fundamentally the same – a non-performance, but performative rendering of songs expressing Christian doctrine. However, the differences are significant: the style of music ‘performance’ and manner of implementation. In both churches, the entire congregation is engaged in singing – in MBC there is a leader and a pianist, but the activity does not imply a performance, and the preparation for the song service gives no indication that the song leader and instrumentalists approach the activity with a sense of performance or presentation. Such a sense does exist at FFBC, where much preparation goes into the selection and arrangement of the songs, rehearsal of the band, and the visual image of the band on the platform. In MBC, the experience is almost minimalist, in comparison to FFBC. It is possible to participate in congregational singing with little “intrusion” by the song leader, both visually and acoustically. In FFBC, it is impossible to participate without the complete “intrusion” of the band both visually and acoustically. The primary repertoire of each church has marked differences in terms of lyrics and musical style. Both churches place great importance on congregational singing – FFBC does not normally include any choir, solos, etc. – but it would not be an exaggeration to describe the two experiences as quite distinct. The differences in worship and music style may actually be creating or reflecting different

elements to better fit the changes from verse to verse. I believe they are mostly working to recreate a rendition from a recorded version of each song. The scripture readings and the sermon are not mentioned in the rehearsal. The primary focus is on getting the playing and singing to fit a CWM style and build effectively to a climax. The build is crafted through a slowly intensifying use of the drum kit and strumming patterns in the guitars. The singers slowly shift from singing quietly, with little body movement, to louder dynamics, higher vocal range, and more body movement – sometimes it appears that they want to dance and move around more but are containing it. One song – JESUS I BELIEVE IN YOU – is repeated before the rehearsal ends at 7:25. The rehearsal ends with a band member praying.

interpretive communities ‘shaped by various presuppositions that influence [...] expectations as to what meanings we might discover in a text’.⁴⁸² In such a situation, these two churches’ singing of the same songs may not equal the same understanding or the same experience.

4.3 Conclusion

Considering the similar historical and theological backgrounds of the two case study churches, we would reasonably expect a high level of similarity in theological praxis. Shared cultural traits, from the broader Philippine context and the narrower Christian and congregational context, would suggest similar emotion regimes. Due to these similarities, it would be reasonable to expect correspondence in the lived experiences of church members as they participate in congregational singing.

Although the shared traits are real and significant, there are also important differences. MBC’s worship environment follows in the path of “traditional” or “conservative” churches, using hymns and gospel songs. This appears to be the practice in many churches of the Association of Fundamental Baptist Churches in the Philippines, to which both congregations belong. FFBC creates an environment similar to that of broader Evangelicalism, the churches of which have adopted CWM, growing out of a historically Charismatic context. The singing experience at FFBC is more acoustically immersive than that of MBC, and a greater display of emotion is standard in the worship team, compared to the song leaders and worship leaders of MBC. The casual observer would be justified in concluding that the worship, and the congregation, of FFBC is the more intensely affective of the two.⁴⁸³

MBC pastors and worship leaders state that *worship* or glorifying God is *one* purpose for congregational singing. Pastoral comments during services affirm the *acquisition of truth* and *motivation for progressive sanctification* as important or equal purposes. FFBC pastors and worship leaders speak of

⁴⁸² Christopher Partridge, *The Lyre of Orpheus: Popular Music, the Sacred, and the Profane* (Oxford; New York: Oxford University Press, 2014), p. 42. The author goes on to suggest the text – a song as a unit, or specifically the lyrics of a song – should not be viewed as having a single fixed meaning ‘independent of the reader’. Given this suggestion, it may be that the lyrics to a congregational song shared by the churches may not “have” the same meaning.

⁴⁸³ Kinga Povedák suggests an ‘[...] overheated emotional character of the praise music [...]’. [Kinga Povedák, ‘RELIGION, MUSIC, COMMUNITY: The Interferences of the Pentecostal Charismatic Renewal and the Catholic Charismatic Renewal’, *Religion, Culture, Society: Yearbook of the MTA-SZTE Research Group for the Study of Religious Culture*, 2014, 114–28 (p. 124).]

worship as the primary, if not exclusive, purpose for their worship set, especially during the actual church services. As will be seen in the next chapter, congregants largely echo the sentiments of their pastors. A survey of the song topics seems to support this area of divergence. During the study period, MBC's repertoire was significantly richer in the area of exhortations or encouragements, as well as topics, than that of FFBC. FFBC's song lyrics speak in strong and confident terms of exhortation, in language that may be more direct and impactful, although the focus of said exhortations is quite narrow.

One other characteristic of FFBC's use of CWM may be important for this study: each CWM song seems to be designed to be a self-contained and complete experience, with its own musical and emotional climax, although there is a calculated absence of conclusion. Worship sets will often be constructed so that different levels of emotional and spiritual intensity are experienced throughout the set, almost as a series of individual plateaus. This may serve to drive the congregant to a deeper level of experience, each plateau cementing what has been achieved in each song so that by the end of the singing time each church member has both worshipped God and been changed by the experience. Another possibility is that since every song is a significant affective experience, a series of repeated plateaus may only allow for a shallow reception. This seems especially true at the conclusion of the service when the congregation is asked to repeat a musical/spiritual/emotional journey they have already experienced early in the service.

The opposite may be evident in the hymn-style of congregational song. The journey of each song in this style seems to be driven primarily by the lyrics, rather than musical arrangement. Since the music is entirely strophic, each verse is sung to the same music. Included in the style is a sense of harmonic and melodic progression, building a structural progression, but this only applies to a single verse, and most songs include three or more verses. Except for the occasional change of who is singing (men only, women only), there is no larger structure to the song or manipulation of materials – lyrics or music. Each verse is sung in the same manner, and there is little musical difference between singing two and four verses. The affect is rather unadorned and simple. Without a superstructure suggesting an all-inclusive experience, with a sense of building towards something (musically, the single climax), followed by repetitions of texts, perhaps each verse in the hymn style is received and considered first by itself, and then in its relationship to the verses before and after.

Although words are of great significance in both types of congregational song, CWM seems equally focused on evoking a preconceived *experience*, and this seems to be less emphasized in hymn singing. Of course, all music seems to evoke affect, so perhaps the difference here is a greater level of intentionality and a greater level of importance on the experience, in the FFBC context. The interviews and surveys should reveal whether or not the differing worship contexts promote a different experience.

In Chapter Five, I will explore three key issues that arose from the surveys and interviews, in relation to their relevance to the Component Process Model and the theological views of emotion and music. The findings presented there will, in some measure, answer the question ‘What is the experience and role of affect in performative musical experience?’.

5 Chapter Five: Triangulation of lived experiences, emotion theories, and theological expectations

In Chapter Three, I reviewed the goals and questions under consideration and then described the triumvirate of methodologies used in the research. Chapter Four gave us the opportunity to firmly ground the research in the life of two church congregations and their singing repertoire. We can now attempt a triangulation of disciplines: emotion theory, theology of emotion, and phenomenology of emotion, as experienced in the performative music activity that is congregational singing.

5.1 Introduction

5.1.1 Primary issues and how they arose

Three major issues come to the fore in the phenomenological data:

1. the influence of affect on modes of thinking
2. the strength and type of motivational force or *urge to act*
3. the strength of the *perception* of significance seen in the stimulus

The reality of Performative Music-Evoked Affect seems to be concretely established in the minds of the congregants who participated in this study. They see singing as adding affect to the experience of a text. In each of the next three sections, I will describe the phenomenological information and discuss its consistency (or lack thereof) with the Component Process Model and the churches' theological expressions about affect. I will then offer some conclusions and additional questions.

The lines of questioning in the surveys, diaries, and interviews were developed to allow for any aspect of the experience of congregational singing to be explored. The survey forms can be viewed in the appendix; I offer here a summary. Each survey question was tagged to one or more of the specific goals and questions described earlier. Julian Cespedes-Guevara, who works in constructionist and 4E perspectives, and Simon Mills, who works in ethnomusicology exploring music in Korean shaman ritual, were helpful in the development of these tools. Although the questions were fairly specific, latitude was given for unstructured and free responses. Below are representative questions from each survey:

Survey #1:

- What was your favorite part of the service today?

- Do you feel different now, at the end of the service, compared to when you came to the service?
- Were there any congregational songs today that you did not know already?
- What do you think you will remember from the service this week?

Survey #2:

- Do you think there is power in music?
 - If 'Yes', please try to describe it (or describe a time when you experienced that power):
- Why do you sing in church?
- Does hearing other people sing help you in any way?
- Please describe what it is like when you sing a song at church that you don't know.

Survey #3:

- Do you feel different now, at the end of the service, compared to before the service?
- Does singing about something feel different from reading about it?
- What is your favorite kind/style of music for church and worship?
- What is your favorite kind/style of Christian music for home and personal use?

Diary questions were designed to assess the prolonged impact of congregational singing in real-time. I hoped to get a sense of the possible difference in the lingering impact between singing and listening to speech (preaching). As I explained earlier, the amount and quality of information gathered in the diaries were limited, but of some help. Here is a sampling of the questions used:

Diary #1 (remembering songs from the past):

- For each day please mark in this diary *any and every time* you remember any song that your church uses in worship services; only fill in this section as needed
 - When do you remember
 - What are you doing at the time
 - What are you remembering
 - How long does the moment last

Diary #2 (singing experiences during the week)

- For each day please mark in this diary *any and every time* you find yourself singing. Do not include singing when in a church service;

include any kind of singing (to yourself, to or with others, for fun, for family worship, etc.); include any kind of music (secular, Christian, etc.); only fill in this section as needed

Diary #3 (remembering sermons from the past)

- For each day please mark in this diary *any and every time* you remember any point from a sermon preached in your church; only fill in this section as needed

For the individual and group interviews, I developed a set of starting questions that would allow the participants to reveal and explore their experiences. The interviewees focused on describing and reliving specific instances, and often then explained what they thought about such experiences. The questions were developed to avoid suggestion – leading participants to think about their experiences through my expected lenses – as much as possible. Themes of emotion were frequent in responses – the whole body of research on music emotion makes this unsurprising.⁴⁸⁴ Once affect was introduced by congregants, I then used follow-up questions to explore both the experience and their understanding of it.

5.1.2 Factors to be remembered

Before taking up the primary issues, two unique factors in Performative Music-Evoked Affect must be mentioned. One factor is the duration of exposure to the object. The second related factor involves the richness of the object.

5.1.2.1 *Dynamic nature of the experience*

Emotion theories take into account the fact that an emotion experience or state is entered into and ‘traversed’ through time. The CPM and 4E perspectives both account for this; however, the duration of the object as evoking or initiating an affective response is seen as rather brief. In contrast, congregational singing is an object that can last the entire length of the song being sung, and even across the entire music portion of a church service. In RMEA studies, one of the challenges is the assessment of emotion experience while the object (primarily the musical sounds being heard) is shifting throughout the experience. The same challenge is present in PMEA. We can assume varying emotions throughout the duration of ‘exposure’, while anticipating a single strong or lingering, verbally-categorized sense.

⁴⁸⁴ See Gabrielsson.

This challenge contributes to the reasons I have chosen to use the term *affect* rather than *emotion*. The experience of affect evocation elongated through music experience likely includes the immediacy of feeling, i.e., emotion, but also a movement towards mood or something beyond mood. Either the definition of *emotion* could be broadened so as not to require short duration, or we may set aside the concept of the ‘stand-alone’ emotion, as often explored in clinical research, and adopt a richer, though slightly more ambiguous term. Thus, my use of *affect*.⁴⁸⁵

5.1.2.2 *Object/stimulus richness*

A significant issue in the study of affect in performative settings is settling on exactly what the object of emotion evocation is. As reviewed in Chapter One, appraisal theories view the *evaluation* of an object as the stimulus of an emotion response. For congregational singing, the object is extremely complex, thus delaying the stimulus (the appraisal) while the physiological component is highly engaged.

Regarding the complexity of the object, we must remember that it is the *activity* of singing that is the primary object. Congregational singing is made up of multiple constituent parts. There is volitional initiation – the individual has chosen to be in that church service at that time and has chosen to participate in the singing. The psycho-acoustic experience of music is quite strong – a congregant is hearing the accompanying instruments and others singing, as well as the sound of their own voice.

The physiological nature of singing creates an interesting intersectionality with the physiology of an affective response – a physical activity is the object of appraisal, which initiates an affect that includes a physical reaction or change. The evaluation (a largely cognitive event, which becomes the stimulus) may be pre-empted by the immediate physical nature of the performative music event. The object/activity is literally embodied so that the singer is experiencing affect while doing/creating the object. In other words, the physiological aspects of emotion experience as seen in the CPM are unusually altered by the ongoing, physiological nature of singing.

⁴⁸⁵ I am not alone in the use of the term *affect* rather than *emotion*. See Julian Cespedes-Guevara and Tuomas Eerola, ‘Music Communicates Affects, Not Basic Emotions - A Constructionist Account of Attribution of Emotional Meanings to Music’, *Frontiers in Psychology*, 9.FEB (2018), for example.

Not to unduly complicate the complex, but the social component of the setting may add further layers to the object and stimulus, if we consider the four proposed effects of social embodiment: '(1) perceived social stimuli produce bodily states; (2) perceiving bodily states in others produces bodily mimicry in the self; (3) bodily states in the self produce affective states; and (4) the compatibility of bodily and cognitive states modulates performance effectiveness.'⁴⁸⁶ For example, in congregational singing, one participant perceives singing for joy and mimics that, although that participant may or may not know of their mimicry. The congregant is embodying affect by singing lyrics that express or encourage joy. They are singing and hearing musical sounds calculated presumably, to induce some sense of joy; simultaneously, the congregant is perceiving embodied joy in the singing of other congregants and mimics their actions and emotions.

While the *object* in PMEA is complex, the multiple constituent parts in the evaluation are, perhaps, more complicated than in situations where the object is something received, e.g., listening to music, seeing a spider, or getting news of a job promotion. Evaluation in the congregational singing experience will be heavily influenced by past experiences of congregational singing in general. Tia DeNora suggests this when she notes that 'genre and conventional formulations as they accrue over time in musical practice can, in turn, be used to impart conventional understandings to the settings in which they occur'.⁴⁸⁷ A particular music style used in a particular way takes on the meaning assigned or established within the group. Past experiences in the singing of specific songs will also influence affective experience. The teachings that have been inculcated by the doctrinal instruction concerning the role of music in worship may establish a level of significance, which heightens the level of attention to the object/activity. The issue of priming may come into play, although the effects of priming are considered to be very brief; however, semantic priming may be present in the reading/singing of lyrics. In addition to the non-conscious and conscious evaluation of the object/activity, a church member is also evaluating the content of the lyrics for acceptance or resistance.

Additionally, the social/religious context brings in issues of group emotion, such as group-based emotions, based on the 'perceived relevance' of the

⁴⁸⁶ Lawrence W. Barsalou and others, 'Social Embodiment', in *The Psychology of Learning and Motivation: Advances in Research and Theory*, ed. by Brian H. Ross (San Diego, CA: Academic Press, 2003), pp. 43–92 (p. 45).

⁴⁸⁷ DeNora, p. 13.

object/activity for the group as a whole.⁴⁸⁸ Perhaps collective emotions – ‘group-based emotions shared and felt simultaneously by a large number of individuals’⁴⁸⁹ are involved. Some type or level of emotion regime likely exists.⁴⁹⁰ An individual’s perception of the congregation’s expectations (group influence) may guide the attention of a person to non-reflectively prioritize the object/activity in a particular way.⁴⁹¹ Other possibilities in this area include the experiencing of a group emotion, via emotion contagion. The influence of social context is real, and we should be sensitive to issues that arise from it when the data reveals them.

5.1.3 Conclusion of introduction

The evocation of affect in congregational singing is not surprising. The richness of the object/activity and the stimulus make the experience a fascinating study in light of appraisal theories and the theological understanding and expectation of participants. An exploration of the phenomenological data should serve to establish whether or not the affective response in this context fits the definitions put forward by the CPM and the Baptist theology of the case study congregations.

5.2 The impact of affect on thought

5.2.1 The power of music

Perhaps the most significant theme in the interviews and surveys had to do with the link between word, music-evoked affect, and thought. This theme rose to the surface in several ways described below. There was widespread agreement that music is powerful – no MBC participant, and only one FFBC participant answered ‘no’ to the survey question ‘Do you think there is power in music?’.⁴⁹² The answers to the follow-up question revealed that many see emotion as a part of that power:

⁴⁸⁸ Amit Goldenberg and others, ‘The Process Model of Group-Based Emotion Integrating Intergroup Emotion and Emotion Regulation Perspectives’, *Personality and Social Psychology Review*, 2015.

⁴⁸⁹ Amit Goldenberg, Tamar Saguy, and Eran Halperin, ‘How Group-Based Emotions Are Shaped by Collective Emotions: Evidence for Emotional Transfer and Emotional Burden’, *Journal of Personality and Social Psychology*, 107.4 (2014), 581–96 (p. 1).

⁴⁹⁰ Riis and Woodhead.

⁴⁹¹ ‘Emotions are not experienced in a social vacuum, but by and large take place between people. Even when alone, our emotions often originate from interpersonal tensions, hopes, and regrets. It is therefore crucial to understand how emotions unfold not just within but also between people and how their dynamics are affected by social factors and processes.’ [P. Kuppens, ‘It’s About Time: A Special Section on Affect Dynamics’, *Emotion Review*, 7.4 (2015), 297–300 (p. 299).]

⁴⁹² The FFBC member, in response to the follow-up ‘If ‘no’, what is the benefit of music in worship?’ replied: ‘the power is not in the music but the Spirit’

There is power in music because it changes emotions. (MBC)

The words have more power when melody is added because it stirs up the emotion, greater feeling of joy, and it lifts up my desire to obey the Lord. (MBC)

When you hear the music of a certain song it automatically registers in your mind; when it is a slow, sad song you felt it like you were touched by the song and if the joyful, happy you will feel light and rejoiced. (MBC)

Yes, because it triggers our emotion. (FFBC)

The FFBC responses to the follow-up question tended to focus more on mood and the presence of God being what music brings to the singing experience.

In addition to emotion, people believe that the power of music was in its ability to help in the accomplishment of important tasks. MBC members believe that music aids in the:

- memory of biblical teaching (especially the character of God)
- building up of faith
- overcoming worry, transforming (sanctifying)
- calming and quieting internally
- lifting the soul
- preparing one's self to hear/receive the preaching
- inspiring and encouraging of the singer
- focusing of the mind on worship
- removing of doubt and fear
- sensing the love of God
- expression of what they feel
- sensing of the Holy Spirit's touch and the presence of God

FFBC responses included some of the previous, and added:

- that the Holy Spirit works through music
- that music connects the singer to God's speaking (or to the word of God)
- that music prepares one for worship
- that music enables Holy Spirit-filling and understanding God's love
- that music lifts the heart

References to the heart, which were numerous, will be discussed later.

Contained in these lists are many affective concepts. Even when the congregants did not directly address affect in their responses, nearly every respondent in the surveys and interviews see affect as a part of the experience of music in church.

When I asked related questions in the surveys that would allow congregants to reflect on why music was/should be a part of the worship service, the answers revealed something of the expectations people bring with them. In answer to the question ‘Why do you sing in church?’ the forty-two FFBC respondents overwhelmingly (thirty-six) singled out worship. Four other reasons were given, but just one or two people mentioned each one of those. For the twenty-six MBC survey responses, nearly all also mentioned worship, but seven other reasons were given – a surprising level of variety given the small sampling.

Only one FFBC member and six MBC members included communication in their answer to the previous question. However, in the interviews, music’s role in communication was repeatedly suggested. Congregants viewed the role of music in terms of transforming their experience of the lyrics they sang. As I will show below, church members saw the presence of affect in the music experience as a critical agent in that transformation.

Special efficacy was often ascribed to MEA, in terms of apprehension of the lyrics sung or ideas about God.

Music is a quick ride to the emotion. So when we—our natural response—when we—I’m going to say something—we do it in our Monday, we do it in our normal lives—when we experience something great, we sometimes, “Yeah,” like we respond through music; like, for example, that’s very normal for us people, because music, just like what we have said, it’s a quick ride to the soul, it’s a quick ride to our emotion. So, yes, it’s different. We—singing songs makes it more intimate, makes it more personal for you [...] than reading it. (FFBC male band member 1)

I think one big difference between reading God’s Word and singing God’s Word is reading just focus in the mind, while when you’re singing God’s Word, it focuses both side, mind and heart, and because it [...] targets the heart, so it get[s] emotion[al]. (FFBC married man 1)

When you hear the music of a certain song it automatically registers in your mind when it is a slow, sad song you felt it like you were touched by the song and if the joyful, happy you will feel light and rejoiced. (MBC survey respondent)

Yes, because it [music] triggers our emotion and it helps to understand God's love and God's promises through the songs that you sing.⁴⁹³ (FFBC survey respondent)

Music moves my heart as I grasp the text that flows with the accompaniment. (MBC survey response)

It drives the point of the text. (MBC survey respondent)

What is most striking to me about these statements, and those that follow is the underlying idea of a distinct kind of knowing. Although congregants sometimes expressed ambivalence towards emotions or stressed the importance of thought over emotion, there is a strong sense in both churches that the addition of affect, via music, enhances thinking. A few FFBC respondents seemed to imply a kind of knowing similar to mindfulness, although I think the church would not embrace *mindfulness* due to its relationship to fundamentally different concepts of being, or the relationship of people to God and the world around them. However, there is a similarity of experience between the statements about 'just knowing' or 'just feeling' and mindfulness concepts of receptive attention.⁴⁹⁴ Be that as it may, the primary implication seemed to be that thought, in the sense of reason and logic, was enriched in several ways, which I will describe in section 5.2.3, although it was hard for congregants to describe, in linear and concrete terms, what they experienced. The perception that such a change in one's way of thinking is beneficial and desirable is also evidenced in the interviews.

I explored the question of what music brings to lyrics, or how singing a text is different from speaking the same text. For example, 'Is there a difference in your experience between reading out loud Psalm 23 and singing it?' Responses were universally in the positive. When I explored what the difference was, the majority of respondents couched their answers in terms of affect (music adds emotion to the lyrics); and impact – music and affect influence the reception of

⁴⁹³ All English-language quotes have been slightly adjusted to account for differences of usage between Philippine English and American/British English.

⁴⁹⁴ Amishi P. Jha, Jason Krompinger, and Michael J. Baime, 'Mindfulness Training Modifies Subsystems of Attention', *Cognitive, Affective and Behavioral Neuroscience*, 7.2 (2007), 109–19 (p. 110).

the lyrics, as I mentioned previously. Responding to the question about power in music, one young man at MBC remarked:

Music has its own power with emotion of the notes, interpretation of the words, harmony of voices, and instruments; it has ministerial power to convict, rebuke, uplift, and change people. (MBC young man)

A middle-aged man at FFBC reinforced this idea:

You feel the message of the songs.

Another supported the idea:

When you sing it, aside from understanding the words, you can feel the words. (FFBC married man)

These statements, and those below reveal a sense of knowing that is intensified, deep, or distinct from just understanding the content of the lyrics sung:

Kasi minsan po pag binabasa mo kasi hindi mo siya mas naintindihan. Parang nabasa mo lang hindi nag ano sa heart mo pero pag kinakanta mo narereta sa isip mo, sa puso mo tapos paulit ulit kakantahin mo na naman. Halimbawa may ginagawa ka na iba kanta mo na naman. Nagdrirrive ako kinakanta yung “Beautiful Savior.” Parang national anthem. Yung parang mas ano sakin pag singing. [Because sometimes when you read it you don’t understand it. It’s like you just read it and it didn’t go to your heart; but when you sing you retain it in your mind, your heart, and then you sing it over and over again. (FFBC middle-aged lady 1)

DB: Is talking enough, is saying it, just reading it enough, or is singing it somehow different?

CHOIR LADIES: Different. I think it [music] adds emotion, the emotions, because there’s the tune and rhythm, and I think the words to that tune are the rhythm. You feel it more. You understand the words better when it’s a sad song or something—it’s also about the experiences, and the rhythm is slow. You think more of the words, and, I don’t know, [...]—I understand it better, I can relate to the song. (MBC choir lady 1)

5.2.2 Evidence of influence

5.2.2.1 *Strong physiological effect*

This deeper, fuller, or *real* knowledge seems to evidence itself in several ways. First, there is often the presence of a strong physiological effect, which may correlate with Gabrielsson's Strong Experiences with Music. The church members often refer to crying or feeling chills or frisson accompanying their move to a deeper understanding.⁴⁹⁵ In a question about personal responses to singing in church, a single young woman at FFBC reminisced:

And awhile ago—kanina [awhile ago] I had that experience you ask meron bang experience somehow nag-impact sa inyo yung music, [if I have an experience that music somehow impacted me]. Actually while Pastor Paul is talking, I'm di sa naghahanap ako ng music [not like I was looking for music] or something like that. Then when the music started, I just cried and cried and cried and really felt the message of the song. Na mas naging alive yung message in me through that song. [the message felt more alive in me through the song]. And mas naging alive din yung message ng song sa akin. [Even the message of the song becomes more alive in me.] (FFBC single young woman 1)

In answer to the same question, another woman in the same interview expanded on the experience:

But as the piano, guitar slowly started to play I just closed my eyes and then the people slowly started to sing. And then, I don't know, out of nowhere I cried. I just cried. And I really — not just tears — wept/sobbed. Like that. Just like that.] (FFBC single young woman 3)

⁴⁹⁵ Fewer anecdotes about weeping in the singing experience came from the MBC interviews and none that I could determine were connected to a deeper kind of knowing. In the MBC interviews, there were nineteen references to crying, one mention of chills, and no reference to goosebumps. The FFBC interviews include sixty references to crying and eight references to chills. This raises questions about the possible role different styles of music and worship play in the experience of the moment. One issue not explored in my study that may play a part in the differing level of intensely physiological response is the emotion profile/regime of each church and whether that encourages such sensations. Also interesting was the fact that MBC respondents were more likely to well up with tears when recounting the impact of various songs during the interviews, while none of the FFBC interviewees did. This seems counterintuitive to an understanding of contemporary music and worship practices as having a greater impact on the emotions. Since both churches have similar theological foundations, the heightened presence of SEM or the general lack of it may suggest an unrecognized theological divide in views of emotion and worship.

She went further in connecting the strong affective experience to her reception of the lyrics when she stated:

Hindi lang siya basta kanta. Itong kantang ito hindi lang siya basta sinulat lang. Meron talaga siyang, I mean, dun sa mga authors ng mga kanta na yun — meron talagang nagsabi bakit ganito yung dapat mong isulat, bakit ganito dapat yung meaning. Ganun. Pag kinakanta mo siya if you really understand the song talaga or the music talaga and, ayun, ibang impact talaga siya. Yung time na yun — [It's not just a song. This song wasn't just written. It has — I mean, with the composers/authors of that song — there's something that tells the composer how he should write, why it should have this meaning.⁴⁹⁶ Like that. When you sing the song, if you really understand the song or the music and, there, it has a different impact on you. At that time. (FFBC single young woman 3)

An assistant pastor at FFBC attested to a physiological ingredient in the clarity that strong affect brought to his understanding:

Siguro ano Tagalog. Di naman ako masyadong [Maybe I'll say it in Tagalog. I'm not that] expressive the—lift my hands, something like that. But it starts with—I truly feel the—the weight of, probably, a part of the message, so I felt the weight, so it's so heavy in my heart. Of course, I'm crying, so something like that. And I just want to feel that song—I can clearly understand the message, the lyrics of the song. I felt it—I felt it, and I just want to honor God, to sing that song. (FFBC pastoral staff P4)

5.2.2.2 *Lyrics becoming personal*

Another evidence for a deeper sort of knowledge comes from the experience of sung lyrics becoming personal. Repeatedly, congregants state that as they sing, they find the lyrics speaking to their own needs or situation. Just reading the lyrics was not seen as having the same impact, enabling the singer to find places

⁴⁹⁶ This is one of the few times in the interviews and surveys where reference was made to the originators of the songs; a sense of connection with the spiritual experience of the songwriter is implied here. The general lack of such statements may indicate a minimized sense of linkage to the broader body of Christ as a pan-cultural, pan-chronological entity. A sense of the universal church is harder to maintain than an awareness within a local church. The lack of such references may also suggest a sense of cultural distance. Since Filipino believers are singing songs written mostly by Americans and Europeans, from significantly different cultural and economic backgrounds, they may more easily bond with the stated truths of the songs, as they understand them, rather than with the people who produced the songs. Although Philippine culture is a strongly relational one, the relational or social aspect of music-making – in terms of song creation – does not seem to play much of a role in the impact of the singing experience for these church members.

in their life that need that truth at that time, or that speak to a particular area of personal weakness. Often the personal connection to the lyrics includes an element of desire to change (a sense of sanctification and an urge to act), which will be discussed in section 5.2.4.

And also response like, response like I got to be challenged to do this because there is this message like this morning we sang a song “only one life to offer to God” and I told myself “What am I offering to God?” While we are singing that I’m giving my life, to offer to God. That was what I thought while singing that are getting to my mind a while ago. It’s not just the lyrics. (MBC pastoral staff P₃)

So sometimes the music itself fits with the message of the pastor so as if that you are readying yourself to praise and worship the Lord. So I like the idea of my brother here when you are singing and you are understanding what you are singing, it develops some sort of internalizing and emphasizing something like that, or it refreshes your soul. Sometimes if you have a problem, you can relate with the music. It will help you unburden if you are burdened. Probably that’s what my experience. (MBC married man)

The experience described below is very personal – the congregant saw the singing of the song as instrumental in thinking about his inner struggles:

I do feel the goose bumps, especially if you really feel the song, maybe because the timing, the beat, the band, they are really pouring their hearts out during that song, plus the congregation is participating in the song. You can—you will also feel the goose bumps. But for me, the most memorable thing I could remember that I really felt, felt the presence of God through praise and worship is during our third service before we have—we have three kinds of services every Sunday, first service 7a.m., second service 10a.m., and third service for the youth. During that time I was invited back to church because most of us backslide. It was the darkest days of our youth group after a very big event, a shadow play. Most of us were bombarded by the enemy. Most of our sins were revealed, especially by my life, so when they invited me back, again to attend the youth service. I just (gibberish) the song, “Through It All.” When they played that song, it really melted my heart na parang, alam mo yun. After all sins, kalokohan na ginawa mo, feeling mo masyado kang malayo kay God di mo alam pagtingin mo sa likod mo, nandun lang pala s’ya. Na parang, it’s a reminder sa’yo na kahit feeling mo lumayo ka sa Kanya sa pagba-backslide, pag gusto mong bumalik sa Kanya napaka dali lang. Feeling mo lang talaga yung sobrang hirap na di ka

na makakabalik. Pero yun, through that song, talagang nahatak ako ulit sa church. [When they played that song, it really melted my heart because you know. After all the sins and the foolish things you did, you feel like you're so far away from God. But what you don't know is that He is just behind you all along. It's like a reminder to you that even though you feel far from God because of backsliding, when you want to return to Him it's just that easy. It's really just your feeling that it's hard, that you won't be able to come back. But, yeah, through that song, I was able to be brought back to church.] (FFBC single man 1)

Sometimes this connection takes place intentionally, with encouragement from the song leader:

But now it's really helpful when the worship leader is saying something, it provokes or invokes or that would trigger me to think about how do I personally relate to the song we're going to sing. So it's like that when (he or she) said that there's you have a personal attachment with the lyrics because you check on your life, then you see how the song is related or how the Lord is speaking to you, or how you would offer this song to Him. (MBC youth 1)

5.2.2.3 *Memory*

Another evidence of singing enabling a deeper kind of knowing is the embedding of the lyrics into the memory of singers. Several felt that music made it easier to memorize lyrics. In the statements below, memory is a tool for contemplation:

And we can also relate to the music, special connection. For me, personal experience, I have this connection with the music because when someone just say it and it's super long, I forget it. But when I hear it through music I will not just forget it, I also – na-cocontemplate mo s'ya [You can contemplate it]. (MBC single 1)

Yeah, it's a different experience. At the same time, it help you to more—to enjoy more doing singing rather than doing reading, just plainly reading it, and at the same time it help you to memorize easy. It retain—easier to retain in your mind and also in your heart, especially if you know the rhythm of the song, when you're singing it and you can compare when you're reading it. So it's really have a different impact, but it both give wisdom to you; but I just say that

when you sing words from the Bible, sometimes it have more impact in the believer's heart and mind. (FFBC married man)

Numerous studies suggest that music-evoked emotion can create a strong link to something external, burning an event or lyrics into the long term memory. Congregants suggest the same idea when they speak of the significant impact a SEM incident has in them. Episodic memories may be created in this way. Be that as it may, music's role in creating memory suggests a deeper kind of knowing as the music-linked lyrics are recalled in different situations:

It helped me, especially when I was in abroad working when I drive or when I roll the bike, I always sing the hymns, and now it always helped me to remember God's provision that's a blessing and also God's love toward me as a singer and as a believer. (FFBC married man)

5.2.2.4 *Memory and personalization of lyrics*

One other evidence of congregants' sense of a deeper kind of knowing has to do with an *enhanced* recall of lyrics. Of course, this is related to memory, but church members' comments go further than memorization of lines or recognizing personal relevance while singing. Here, I refer to a recall of lyrics as applied in real-life situations. People's statements suggest they sense that the act of singing, with its evoked affect, imbeds lyrics into memory in a way that allows for rapid connection to real-life events *in vivo* (away from the church/worship context). Interestingly, a *sense* of strong emotions does not necessarily accompany those moments of recall.

I agree with what C--- said about personal life if you're really meditating on the song, but sometimes maybe it's also because, like, you know the message of the song, you know the lyrics, and you're just being reminded; so maybe there's no feelings, but there's knowledge, just think, my mind is being fed of righteous things about—sometimes we have feelings because like what N----- said, you are going through something, or like unconsciously somewhere deep inside you have a heavy feeling but you don't, but you can't pour it out, because you don't want to remember it or you don't want to mind it; but with a particular song was—is about to be sung, and you're singing it—your mind is not only fed, but also from the feeling from it in your heart. It's like it's going up, and eventually your prayers, and like it feels so different. (MBC choir member 1)

One lady, recalling a particularly challenging work environment, commented on the effect of I AM HIS AND HE IS MINE, a song MBC often sings in their mid-week prayer meeting:

So why did that song have effect sa'yo [to you]? I-3: So I have to hold it in on the words that was written in the song especially when in the situation wherein my work - in my job - our shift - I am working in a restaurant - so I am assigned in the kitchen. So when the chef got mad just a little something in the other person got mad and then everybody is involved even though you're not doing something, you're one of the something like a victim. You have a feeling of anger too, but I have to talk to God Lord, I am yours. The song that we sang, I remember that you're with me, so give me patience. Make me strong so that hurt that I felt is just gone through remembering the lyrics of the song; and through God's mercy and God's grace it's just gone and I praise God for that. (MBC married woman 1)

As we examine the kinds of deep thinking that seem to be experienced in singing, we find many participants able to recall specific instances - a conscious awareness of what happened in their *thinking* during or immediately after the affect-evocation. Participants spoke clearly about the impact on their thoughts of the various attributes of God, the availability of his help to them, a personal change of attitude or action, and all of this remembered in significant detail.

5.3 Three intersections of experience, theory, and theology

We are now ready to review the three issues that arose from the interviews:

1. the influence of affect on modes of thinking (5.3.1)
2. the strength and type of motivational force or *urge to act* (5.3.2)
3. the strength of the *perception* of significance seen in the stimulus (5.3.3)

5.3.1 The influence of affect on modes of thinking

Before reflecting on the CPM and theological views, I will explore causes for the deep thinking attested to above. The kind of cognitive experiences described by church members seems to arise out of three aspects of thought: 1. holistic thinking; 2. applicational or personal linkage; and, 3. physicality of thought. Due to the nature of the conversations and the subject matter, there is a certain level of overlap between the three in congregants' comments.

5.3.1.1 Three areas

5.3.1.1.1 Thinking as holistic

As mentioned in Chapter Two, there is a theological tension or ambivalence regarding affect in conservative and fundamentalist evangelical Christianity. At the same time, there is an understanding that affect and thought are non-discrete faculties of human nature. For example, in William Gurnall's influential work on spiritual formation, he wrote of fear and 'muddled spiritual senses' as a combined experience, in the context of satanic influence and temptation.⁴⁹⁷ However, the interrelatedness of faculties is not seen to be exclusively negative. As numerous quotes have already demonstrated, the addition of affect to cognition is viewed or experienced in a positive light. In fact, it is seen as vitally important to church members in their spiritual development.

What comes to light through the lived experience of many participants is the idea that affect evoked in congregational singing helps them to 'connect the dots' experientially and in terms of content. The theological tradition of these churches strongly emphasizes the thorough, systematic study of the Bible and the careful preaching and teaching of it. The fact that church members profess a deeper or more complete understanding of the truths they sing because of the addition of affect underscores this aspect of their theology. A sense of a different kind of knowing has been suggested in other studies. For example, speaking of the practices of a different Christian theological tradition, Will Boone notes an expanded sense of thought or knowing that is not dissimilar to the expressions of Filipino Baptists: 'this knowledge is enacted and embodied as much as it is 'known' in the intellectualist sense'. He goes on to state that 'musical practice is one of the most powerful ways in which such holistic knowledge comes into being.'⁴⁹⁸

INTERVIEWEE: It reminds me something of God's goodness deeper.

DB: Deeper?

INTERVIEWEE: Yeah.

DB: Okay.

INTERVIEWEE: And I could remember a lot of things—[singing] interconnects to my whole being, why would you say it is well with my soul when things bad happens to you?

⁴⁹⁷ William Gurnall, *The Christian in Complete Armour: Daily Readings in Spiritual Warfare*, ed. by James S. Bell, 1994 ed (Chicago, IL: Moody Publishers, 1655), February 8 entry.

⁴⁹⁸ Will Boone, 'On One Accord: Resounding the Past in the Present at One African American Church', in *Christian Congregational Music: Performance, Identity, and Experience*, ed. by Monique Ingall, Carolyn Landau, and Tom Wagner (Burlington: Ashgate, 2013), pp. 17–32 (p. 18).

DB: And the music somehow makes the—

INTERVIEWEE: The soul say—

DB: --the message more strongly or—

INTERVIEWEE: [Singing is] deeper, yeah, or stronger, more emotional, more intel[ligent]— and suddenly you would realize that everything [...] complement[s] each other. God's Word, the message and the songs that you sing. So that's how it works in my life. (MBC married man)

I think one big difference between reading God's Word and singing God's Word is reading just focus in the mind, while when you're singing God's Word, it focuses both side, mind and heart, and because it[s] focus [is]—target[ing] the heart, so it get emotion. And because you are getting emotion, you can feel more intense of God's talking to you through the verses that you are singing. (FFBC married man 1)

It's different when you're singing that rather than to recite or whatever, because in singing there is emotion and there is, uh, deep in your heart you could feel the meaning or the lyrics, so it's different eh, iba ang dating [so it's because it's different, it comes across differently to you] when it's being sung than to memorize. So mas ma-ano, diba yung katulad dun sa ating speech choir iba dun sa kinakanta natin. [So it's more --, when it's like when our [speech choir] is different from what we're singing]. (MBC senior adult 1)

Because pag kinanta mo siya, mas madali mo siyang matatandaan. Tapos makikita mo kung gaano kaganda si Lord. Kasi mas madali mo nga siyang matatandaan pag kinanta kesa, para sa akin, kesa sa basahin mo siya. [When you sing the words, you'll understand it better. And then you'll see how beautiful the Lord is. Because you'll understand (the words or the Lord) easier if you sing it, rather than just plain reading.] (FFBC male band member 2)

Yes, because it triggers our emotion and it helps to understand God's love and God's promises through the songs that you sing. (FFBC survey respondent)

Related to the above is the suggestion that affect in the singing experience brings clarity of thought. Some people saw the singing experience as helping them understand a doctrine more clearly and deeply – singing helped them to “just get it”. This included instances where the song of response, which follows the sermon, makes the sermon just heard more understandable. As a single lady at FFBC (quoted earlier) related:

At first, I couldn't really understand the message — I mean to actually have the gift to understand the message. But as the piano, guitar slowly started to play I just closed my eyes and then the people slowly started to sing. And then, I don't know, out of nowhere I cried. I just cried. And I really — not just tears — wept/sobbed. Like that. Just like that.] (FFBC single young woman 3)

An aspect of holistic thought includes the idea that singing something becomes an act of 'speaking to the heart'.

Since di po ako fluent mag-English, mag-Tagalog na lang ako. Bago lang po ako ng Baptist po ang experience ko po pag kumakanta as in kanta lang. Tapos pag naintindihan ko na yung message sa kanta, ayun sinasabayan ko na tapos na-eejoy ko na pong kumanta. Tapos yun po iniisip ko yung message na tumatagos po sa puso ko. [Since I am not fluent in speaking English, I will just speak in Tagalog. Before I became a Baptist, my experience when singing as in just singing. But then when {I became a Baptist} I would finally understand the message of the song. I sing along and I enjoy singing. Then I think about the message that would go straight to my heart.] (MBC single)

Pastor, kasi [because] you'll have to internalize. It's different when you read the words. It's also different when you sing it, because it speaks to your heart. Because I might be reading the words in the song without my heart when I read it, but when I sing it, it has to go deeper. (MBC senior adult)

I think because I know the truth, and I think when I was singing it, I'm singing it in my heart, I think God was speaking through me that song reminding me the truth [...]. (MBC choir member 1)

The potential for cognitive conflict between lyrics and music was mentioned by a member of the MBC staff. Music is a significant enough influence that it can be the cause of a misinterpretation of the words:

Because it gives another meaning or emotion that does not match the lyrics, so it's important that it should match. It gives another meaning to the song. The text is there, but your emotions, your mind goes to another story, right? (MBC pastoral staff P2)

The experience of affect in congregational singing is seen as aiding the congregant in the engagement of all their faculties in thought.

5.3.1.1.2 Thinking as personal and applicational

In further questioning, I tried to tease out a clearer picture of the kind of knowledge or understanding that singing brings. There is a theological expectation in these churches that congregational singing is a means of teaching and admonishing. Do they mean a strongly didactic, lecture kind of teaching – the impartation of doctrinal ideas? Or, is it teaching of a different sort? Most respondents suggested that teaching through singing was more applicational, motivational, and personalizing.

For me, singing gives me really big impact. Like he said, singing the song “Lead Me Lord,” because of the lyrics, it helps you to internalize about your life on a daily basis. Because every day as you face different problems, and you sing a song about praising God, we understand the lyrics of the song, it gives you something—a very different feeling. (MBC married man)

When God talks to me, one of the effective ways for me to have the message is through the songs. And ever since I got saved it’s always the songs that I quickly come back to, or whenever it has something to tell me it usually comes in song. So just recently ‘cause I was away two years, family, there was this one month long that we always sing that the Christian Home, and, to me, that song becomes a prayer to me. And I just get emotional when I look at my family, and it becomes a prayer to me, that song A Christian Home. So, recently also, today I did not like to come here because I got so tired, I was in Lucena. There’s always a reason not to come. But the song the same song “I’ll never be the same” and the race, and this is—this line that’s like a promise I will run the race, so running a race is like when you feel it. It’s a continuous process. That [song] reminded me, and it’s always that line that —when I don’t like to do the things that I’m supposed to do as a child of God, that life is a race that’s a promise that I gave to the Lord. That was through that song. (MBC choir woman)

The song that I always loved to listen to whenever I feel like I have so many problems, and I usually overthink, so the song makes me feel like everything’s going to be okay. It’s the song Blessings—there’s a line there at the end of the chorus, ‘what if trials in this life are blessings in disguise.’ It reminds that we may have a lot of problems in this world because, of course, this is just a temporary home. (MBC choir woman)

Maybe that's the reality, but I think God gave us music to experience—to experience those things more personal. (FFBC male band member 1)

The songs remind me of my sin and remind me of who I am in Jesus, and that's how it has helped me. (FFBC single young woman)

I really can't explain, but sometimes it's just in the message of the song, or in the lyrics itself that you can identify yourself with the lyrics, as if the Spirit's really speaking to you through those lyrics. I mean, why would they play that song as if it's specific speaking to me as if it's important to me at the moment, something like that. (FFBC single young woman)

Repeatedly, the congregants spoke of affect in musical experience as connecting doctrine, truth, and thought to their own spiritual needs. There is almost a sense that the experience of *singing* a truth connects the singer *to* that truth – or – that *singing* about something touches the singer more completely – or – that music-affect events reveal the reality that human nature is a unitary whole or psychosomatic unity. This is not inconsistent with their theological expectations, but it is a little surprising, given that these churches are somewhat ambivalent about emotion. The connection of thought and affect certainly resonates with cognitive theories of emotion.

Music has its own power with emotion of the notes, interpretation of the words, harmony of voices, and instruments - has ministerial power to convict, rebuke, uplift, and change people (MBC survey respondent)

The message of the song itself are talking to my heart & it thought me to apply this in my life. (MBC survey respondent)

Such a personal experience fostered by singing is often seen as God speaking through the song to the congregant as he sings. (The issue of who is 'speaking' when singing is touched on in Chapter Six.)

DB: Okay. How can you tell—how do you decide that God is talking to you through the song? How do you know that? I'm not looking for any single answer, any right or wrong, but just for you personally, how do you, how do you kind of know that God is talking to you. I'm singing the song, tears, how do you know that—what makes you believe that it's God talking to you?

MBC YOUTH: Pag exact po yung lyrics sa pinagdadaanan mo. [When the lyrics are exactly (describing) what you're going through.]

DB: Okay. So what about the lyrics, though, that make you think—

MBC YOUTH: It's really for me parang saktong sakto. Yeah, relatable. [It's really for me, it's like exactly for me.] (MBC youth)

The personalizing of the lyrics is often seen to include elements that could be classified as *urge to act*, discipleship, or sanctification. The same MBC staff member quoted above further reinforced this connection when he said:

Preaching it's there. But, yeah, so it's also not only from the hymn response but even in the start from hymns and the songs that we move our hearts and minds to look into it and look out how we are to respond. (MBC pastoral staff P2)

5.3.1.1.3 Thinking as physical

One final way in which the kind of thought or cognition is seen to be unique in congregational singing may be related to the physicality of the activity. Singing is physical and personal. The physicality of singing and its internal state (all the mechanisms involved are inside the body) suggests that singing can function as a direct appropriation of lyrics. This may happen by taking the words into the body through the eyes, recreating them in a different medium (singing), and releasing them for others to hear.

It's happened a lot before but I can't remember any specific example. Like she was talking about before - you just feel the message of the song and you feel ewan ko medyo physical - [I don't know, a little physical --]. You would feel good inside, a few chills. (MBC college student)

It just—simply the message, the message. It's the—that's—that's one thing I really felt the message and it made me cry. (FFBC pastoral staff P4)

I feel it more and I understand it more because of the tune and feeling. (MBC member)

We should note that an element of volition in the experience comes as congregants choose to attend the service and participate in singing. Ostensibly, church members would enter into the activity with a sense of agreement with the lyrics. The physicality of singing and the affect that is evoked in the experience (with their physiological responses and motor expressions) are viewed as enhancing both understanding and assent.⁴⁹⁹

5.3.1.2 *Reflections on the CPM*

As we view the impact of affect on thought in congregational singing through the lens of the Component Process Model, I would like to briefly review the interesting and rather tangled nature of the experience. As I have noted previously, both the object and the stimulus in congregational singing are quite rich.⁵⁰⁰ Congregational singing is a liminal point where many influences meet: psycho-acoustic experience of music, semantic processing of lyrics, acceptance of or resistance to lyrics, expectations for the activity, level of attention, past experiences with the worship context, past experiences with the particular song, and a sense of the expectation of other participants. Many of these elements might be present in the stimulus of a receptive musical experience; therefore, the crucial and defining aspects of congregational singing as a stimulus may be its active initiation and volitional nature.

The initiating (pre-affect) object is a physiological or motor activity in itself. A person begins the physical activity of singing, which proceeds to evoke an emotion response, which by definition includes a physiological response and a motor expression. The object (physiological activity) continues simultaneously with the emotion response. Since these activities have cognitive but non-conscious components, the functioning of the brain would, ostensibly, be different in processing sung lyrics compared with read or spoken lyrics.

In addition, singing in a group enriches the stimulus by bringing together PMEA and RMEA: the individual physiological and motor activity of singing, the attendant responses, plus the physiological response and motor expression evoked by the hearing of music. The singer does not merely hear *themselves* sing – that would leave the experience in the realm of PMEA. They also are not hearing other singers for the purpose of rhythmic synchrony, tuning, and

⁴⁹⁹ Love's perspectives on Tournemire and different kinds of knowledge would be interesting to explore here: 'Tournemire's mysticism of creative musical 'flashes' is not confined within the mind. It engages with his own performing body, with a musical instrument and, through them, with the exterior manifestation of the liturgy itself.' [Love, p. 293.]

⁵⁰⁰ Of course, any affective experience includes a significant level of complexity.

phrasing, as performers would (which moves PMEA to what I might call Music Performance-Evoked Affect [MPEA]). It is hearing as hearing only (RMEA).

Scherer and Coutinho's description of emotion⁵⁰¹ enables us to reframe the phenomenological accounts and perceptions in the context of the Component Process Model. This will aid in determining why church members sense a different kind of knowing or thinking in congregational singing. Also, we should see if the CPM is an adequate tool for examining PMEA. By way of review, the features of affect, or 'constitutive' elements of emotion in the CPM, include the following:⁵⁰²

1. Emotion elicitation – something relevant happens (the object) to a person that has direct bearing on their needs, goals, values, or general well-being (as perceived by the person). Relevance of the object is established by its novelty, inherent pleasantness or unpleasantness, motivational consistency (how much the object is seen as aiding in or obstructing the achievement of the need, etc.).
2. Motivational force – emotion reaction to the object produces 'states of action readiness', enhancing a person's ability to attend to other events in life.
3. Engagement of the entire person in creating an urge to act. The 'entire person' here includes a variety of subsystems in the human make-up that can be synchronized in an affective experience.
4. Control precedence – emotion reaction can take control of behavior, although this does not always happen.

5.3.1.2.1 Caution/Clarification

Before I work through the four elements just reviewed, I suggest that we need to view an affective experience in a way that does not necessitate an observable physiological component. In other words, a person may be experiencing affect without giving visible evidence. There are at least two possible justifications for this. First, in reviewing video footage from the six months of church services, I saw very little evidence of significant affect, such as smiles, frowns, ecstatic looks, swaying or swooning, tears, or sighs. In spite of this, nearly all participants commented on experiencing affect in singing. This could suggest a

⁵⁰¹ With the help of Frijda.

⁵⁰² Klaus R. Scherer and Eduardo Coutinho, 'How Music Creates Emotion: A Multifactorial Process Approach', in *The Emotional Power of Music: Multidisciplinary Perspectives on Musical Arousal, Expression, and Social Control*, ed. by Tom Cochrane, Bernardino Fantini, and Klaus R. Scherer and Coutinho, p. 122. (Oxford: Oxford University Press, 2013), pp. 121–45.

distinct aesthetic emotion, as some have suggested.⁵⁰³ However, although I find little evidence that music-evoked affect is a different type of emotion, I do suggest, in the context of congregational singing, that the physicality of the affective experience has shifted from *expression* to *activation*.

This leads me to the second justification for not requiring an observable physiological component to affect. PMEAs may not be different in response, but it is quite different in its object and stimulus. As I detailed in section 5.1.2, the activity of singing is part of the object, which is then evaluated, and then becomes part of the affective experience. I sing, and that *activity* is the object of appraisal, evoking a response, but the physiological components (change in bodily state) of affect are not ‘free’ to react as such subsystems would in a receptive experience, where the object is something other than *me* doing something. As the experience unfolds, the ‘emergent pattern of synchronization between changing states of different subsystems’⁵⁰⁴ is interrupted by the continued activity of singing. We could then reasonably expect that the affect experience would be different from that in RMEA, although all the components of an affective response would still be present. This might account for the general lack of outwardly-observable affect and minimal presence of SEM in such experiences. The physiological component is ‘high-jacked’ and redirected.⁵⁰⁵

5.3.1.2.2 Elicitation

Returning to the CPM in terms of the phenomenological information, we can look at each of the four parts in some depth. First, with regard to elicitation, something relevant happens in the worship service. The congregant chooses to and actively joins in singing. They recognize singing as having a bearing on their goals or values. It is important to note, here, that *that* recognition is based on their own perception, not that of someone else, including the research observer.

⁵⁰³ As may be remembered from the discussion in Chapter Two, since emotion response types seem to be the same, whether the stimulus is aesthetic or not, the emotion then is consistent with emotion definition. Although there is an ongoing discussion about whether or not there exist *basic* or *discrete* emotions, much of the discussion of emotion taxonomy begins with the *stimulus* (see Sander). Emotion is defined, primarily, by the various aspects of a person’s *response*.

⁵⁰⁴ Scherer and Coutinho, p. 122.

⁵⁰⁵ Although several congregants spoke of strong emotion experiences, they also stated that these were not weekly, normal occurrences. In fact, SEM seems to be rather rare, thus memorable of specific moments. This is part of the reason I suggest the use of *affect* rather than *emotion*. In addition, the level of non-conscious awareness, described by Izard, may be heightened because of the ‘interruption’ caused by the person herself being the stimulus. See also Carroll E. Izard, ‘The Many Meanings/Aspects of Emotion: Definitions, Functions, Activation, and Regulation’, *Emotion Review*, 2.4 (2010), 363–70 (p. 368).

I do not imply, by recognizing or emphasizing this fact, that emotions are merely ‘something private, personal and subjective – to inner states accessible only by introspection’.⁵⁰⁶ It is very clear that church members’ perceptions of their own affect experiences have not been developed independently of others. Numerous references to the worship context, the lyrics, the actions of those around them, what their pastors teach, and many other conditions are seen as constitutive of their own experiences. As Riis and Woodhead state it, emotion is “both-and” rather than “either-or”, both personal and relational; private and social; biological and cultural; active and passive’.⁵⁰⁷

Nevertheless, the congregants individually see singing as crucial in their achievement of particular, important goals. Because of this, there seems to be little reason to appeal to aesthetic emotions as fulfilling a *social* need, as per Koelsch and others.⁵⁰⁸ Such a component may also exist in the affective experience of congregational singing. Many of these church members see the goal of spiritual well-being as a fundamental part of being a Christian, achieved in part by the activity of singing. Relevance comes through *novelty* – congregational singing is a unique experience, taking place in an out-of-the-ordinary context two to three times a week at most. Relevance also comes through *motivational consistency* – because the participants see it as a means of achieving something desired. Relevance is also created through *pleasantness* – the singing activity is generally perceived as a good, enjoyable experience. Congregational singing evokes affect, in part, because the activity is an object that the participant sees as a positive experience in aid of reaching a (spiritual) well-being goal.

5.3.1.2.3 Motivational force

Congregational singing can further be viewed as evoking affect because of the arousal of *action readiness* in the singer. In the context of these churches, there already exists a motivational force towards Christian maturity or sanctification. The choice to sing, then, means an active self-stimulation or elicitation that further strengthens the existing motivational force and functions as a means of

⁵⁰⁶ Riis and Woodhead, p. 5.

⁵⁰⁷ Riis and Woodhead, p. 5.

⁵⁰⁸ Stefan Koelsch, ‘Music-Evoked Emotions: Principles, Brain Correlates, and Implications for Therapy’, *Annals of the New York Academy of Sciences*, 1337. The Neurosciences and Music V (2015), 193–201 (p. 198). Andrea Schiavio and others, ‘Enacting Musical Emotions. Sense-Making, Dynamic Systems, and the Embodied Mind’, *Phenomenology and the Cognitive Sciences*, 2016, 1–25 (p. 10 of 25). D. Miranda and P. Gaudreau, ‘Music Listening and Emotional Well-Being in Adolescence: A Person- and Variable-Oriented Study’, *Revue Europeenne de Psychologie Appliquee*, 61.1 (2011), 1–11.

attaining the goal. The rich experience is both motivational, thus affective, and actual, in that it is seen to help materially in achieving the goal.

5.3.1.2.4 Engagement

The fact that congregational singing *engages the entire person* is another evidence for the activity of congregational singing being an affect-producing object. This engagement is quite literal, in observable ways, and in terms of the cognitive subsystems (both conscious and non-conscious) of the human make-up. In addition, there are accompanying physiological symptoms; however, as I noted in section 5.2.3.2.1, these symptoms are complicated by the fact that the object is itself a physical activity.

5.3.1.2.5 Control precedence

Lastly, congregational singing can be seen as evoking emotion, according to the CPM, because there is present in the experience a sense of control precedence. Numerous participants spoke of singing as changing them. The fact that a congregant may sing and, on some occasions, have very little sense of an urge to act, and at other times, a strong sense, does leave this an open question. This 'evidence' of affect is complicated because the self-activated nature of the object injects a level of control *prior* to the evocation of affect. The affective experience can be viewed as either intensifying the level of control or as revelatory of resistance or non-attention.

The establishment of the activity of congregational singing as a strikingly unique object for stimulating affective experience helps in understanding the phenomenon of *deep knowing* described by church members. If we can view human faculties as unique, but not discrete, I would suggest that, in affective experience, conscious cognition orders levels of significance with regard to stimuli. The greater the level of perceived importance, or the stronger the desire for the thing, the better chance there will be that affect will accompany exposure to the object.

Both churches have decided that the singing of songs is a means of sanctification. Included within the act of singing is a receptive engagement of the lyrics. This suggests that, in addition to the psychosomatic experience of singing and the physio-acoustic properties of the sound, there will be an affective response to the stimulus (appraisal) and the object/activity of singing because of the perceived or expected benefit.

Even as conscious cognition is ordering levels of significance, affect, from the psychosomatic activity, is directing that cognition back towards the object, because the stimulus is evoking positive affective response. The physio-acoustic property of the music, perceived as pleasant (from experience and expectations and physical properties of consonance), also directs cognition towards the object. Thus, a situation exists where cognition, as a distinct, but non-discrete faculty, is reinforced and enriched by affect. I am suggesting that a passive/receptive exposure to an object (listening to music) may be a significantly different experience, where the object may be more directly impactful, or more efficiently processed because it is less rich. The 4E frameworks already suggest views of cognition that mitigate any division between human faculties,⁵⁰⁹ but church members' descriptions of their experiences do indicate a difference between *receptive* and *performative* affective experience.

In addition, emotion memory becomes a factor of enrichment of this stimulus in at least one of two ways: 1. past experiences of congregational singing, in general, may trigger similar responses; 2. past experiences with a particular song, in a congregational setting or by listening to a recording, may trigger similar emotions. At the very least, the non-conscious subsystems, as per CPM expectations, would be activated and involved in the eventual experience.

An implication of the richness of a performative object/stimulus is that the ability to categorize or verbalize may be limited.⁵¹⁰ Due to the object being an *activity*, the noticeable, recognizable strength of affect may be diminished. The evoked affect may be just as present, real, and strong in the non-conscious aspects, both cognitive and physiological. Also, the urge to act, which we will

⁵⁰⁹ Schiavio and others, for example.

⁵¹⁰ Until this point in the thesis, I have attempted a disciplined use of the terms *object* and *stimulus*, according to appraisal theory. However, in PMEAs, the richness of what makes up the object and stimulus makes a strict distinction difficult, and, perhaps, unhelpful. To avoid being paralyzed by this important issue, from here onward I more-or-less consistently use the term *object/stimulus* in reference to performative-activity-evoking affect. By using *object/stimulus*, we may be able to avoid a divide between an external and an internal object, while still recognizing the 'internal' nature of appraisal. The question of a material or immaterial object/stimulus has long challenged philosophers and researchers. [See, for example, Solomon, 'The Philosophy of Emotions', p. 13.] Since the CPM view is that the stimulus is the evaluation of an object, the materiality of the object becomes immaterial. However, the reverse is also true - perception is bound up with the senses, and a mental phenomenon always has a physical referent, even if the referent does not exist in actuality. In terms of refining a model or definition for affect so that it effectively accounts for the unusual nature of performative experience, the question of object/stimulus needs further attention.

examine in Section 5.2.4, may become the most recognizable evidence of an affective experience.

The rich experience of affect in congregational singing, as described in the two congregations, certainly fits with the CPM expectations for emotion. Since the CPM situates emotion as a primarily cognitive experience, it is not surprising then to see affect influencing cognitive processing. However, the data suggest that the CPM is not currently adequate to fully explore this kind of affective experience.

5.3.1.3 *Reflections on theology*

5.3.1.3.1 Music as emotion

The stated views about the nature of music discussed in Chapter Two seem well-established in the responses about the power of music and the almost universal inclusion of affect as a part of music experience in the survey and interview responses. Also, the theologically driven use of music to create a deeper sense of the truths presented in the songs⁵¹ seems to be understood, expected, and actual in the experiences described. The singing of truth is experienced as something more than a simple didactic exercise.

Most of the references to the power of music in the surveys suggest an understanding that singing is a discipling or sanctifying activity, and that the experience is, in fact, accomplishing such. Emotions are seen as personalizing the truths so that they are applied to the singer's own spiritual state, in ways that encourage them to change patterns of thought and feeling, as well as actions. In effect, church members' comments suggest that their singing is a means of spiritual formation – becoming more like Jesus Christ in their daily lives.

Related to the previous, congregants sense their current affective state as being altered or regulated away from affective states they see as problematic or inappropriate for a Christian. The experience of truth statements and exhortations in the lyrics, paired with the affective experience of singing, encourages a deeper level of thought and reflection on the self.

Affect in congregational singing is also seen as aiding in a clearer understanding of God. It seems that most MBC members expressed this in terms of a deeper understanding, while many FFBC members described this in terms of an

⁵¹ Colossians 3:16 – *Let the word of Christ dwell in you richly in all wisdom...*

increased sense of God's presence. While this topic will be explored directly in Chapter Six, a brief mention is appropriate at this point, since the difference between the two churches here may suggest an unrecognized or unexpressed theological divide. Congregational singing is seen as a tool for presenting, reinforcing, or reminding the congregants of particular truths from the Bible, or encouragement in the practical living out of those truths. Music, used this way, is a means of communication and sanctification. The comments about feeling more connected to God, or experiencing him personally, may suggest a shifting theological perspective about the use of music in worship, where music is seen as a tool for direct interaction with God. Of course, both congregations do hold to the use of music to communicate praise, worship, and prayer to God, but the comments I allude to here imply a primarily sensory experience that introduces a consciousness of God's proximity.

5.3.1.3.2 Experiential knowledge

A distinct kind of *knowing* is a concept of experiential knowledge commonly suggested in evangelical writing and preaching. For example, the editors of one Bible translation add the following notes to Proverbs 1:7 (*The fear of the Lord is the beginning of knowledge; Fools despise wisdom and instruction*⁵¹²) suggesting that 'experiential knowledge, not just cognitive knowledge, include[s] the intellectual assimilation and practical application.'⁵¹³ Conservative Evangelicals view a variety of other passages as speaking of different kinds of knowing.⁵¹⁴

5.3.1.3.3 Teaching and admonishing – applicational, motivational, personalizing

As documented earlier in this section, and reflected in the following quote, PMEA seems to personalize the lyrics sung by church members:

But the one that strikes me most is when I sing / hear a slow song and really internalized its message that will automatically brought tears to my eyes. (MBC survey respondent)

Such an experience fits with the theological expectations discussed in Chapter Two.

⁵¹² *New American Standard Bible*, 1995 Update (LaHabra, CA: The Lockman Foundation, 1995).

⁵¹³ *The NET Bible First Edition Notes*, 1st ed (Biblical Studies Press).

⁵¹⁴ For example, see notes on Ephesians 3:17b-19 in *The Bible Knowledge Commentary: An Exposition of the Scriptures* (Wheaton, Ill: Victor Books, 1983); and John 8:55 in A. T. Robertson, *Word Pictures in the New Testament* (Nashville, TN: Broadman Press, 1933).

5.3.1.4 Section conclusion

I did not ask the congregants about their view of human nature, so I cannot establish the individual beliefs of the participants. However, the pastoral interviews and the theological underpinnings of both churches suggest an understanding of human nature as an indivisible psychosomatic unit. Since there is such evidence, the importance of emotion in thought is not surprising. Everything is connected. Regardless of what human faculties may be perceived, or even how many there are, church members generally see them all as a part of what it means to be human, expressions of caution about emotion notwithstanding. As I noted in Chapter Two, the more recent trend towards a holistic view of human nature that sees all the faculties as equally important and equally affected by the Adamic fall, has not been fully embraced. The suspicion of emotions in the theologians and writers who have influenced contemporary Evangelical Christians, and Baptists in particular, appears to linger. Despite that, church members frequently see affect in general, and specifically music-evoked affect, as playing an essential and beneficial role in worship. More to the point, there seems to be a shared sense that the way people think about the words they *sing* is different from the way they think about words they *say*. I find it interesting and, perhaps, slightly contradictory that most congregants spoke of read or spoken texts as lacking emotion. If they view themselves as a unitary whole, then I would expect to find evidence for an understanding of the role of thought in emotion, and emotion in thought regardless of the situation, stimulus, or input. I did not structure the study to explore this question; perhaps research into the affective experience of reading would bring more to light.

The previous notwithstanding, the fact that so many participants, particularly from MBC, experience some change in their interaction with the texts of songs suggests an intermingling of faculties that is consistent with both the psychosomatic whole and appraisal theories' view of physiology in cognition. The lived experience of affect in congregational singing, as relayed in this study, seems to reflect Elliot's view that *reason is passionate*, and *affection is intellectual*. Perhaps the CPM needs to be expanded by recent trends in the 4E perspectives to more accurately assess the processes that make up affective experience.

In the next section of this chapter, I discuss the motivational force component in affective experience. One interesting issue is the assumption of change in affect experience. As I related in Chapter One, a change in affective state indicates that an object or event has come to the attention of a person, been

evaluated and found to be important. Lending further support to the intertwined nature of human faculties, we will see that literal, volitional change seems to be a normal part of the experience of congregational singing. Singing words that conflict with a congregant's current state appears to establish a liminal space for the evaluation and acceptance of propositional truths in the lyrics.

Another issue that bears further consideration is the dynamic aspect of emotion and cognition. In the context of congregational singing, when does deep thinking take place? Or, when does a congregant realize that it has taken place? If it takes place during the singing, how can the singer interact more deeply with the lyrics or concepts sung, when the song itself continues onward to a second verse or refrain? Is the singer interacting profoundly with a particular bit of text or in a more generalized way? The application of a dynamical systems theory, as Colombetti and other proponents of the enactive and/or embodied mind suggest, will be helpful in future research.

In this study, we see an experience where cognition is deepened, but the ability to categorize that experience is diminished. This begs the question for the Component Process Model – is verbalization/categorization of a response to an object/stimulus necessary to define an experience as evoked affect?

We also recognize affective influence by the group (the congregation) and across the group,⁵¹⁵ although responses are highly individual or internal.⁵¹⁶ Affect is perceived of as being present but not always noticeable and not always determinative. CPM suggests that emotion does not exist if it is not recognized or noticed. This suggests that the CPM would be more useful if less distinction was made between emotion and affect.

Work in the areas of music therapy and medicine hints at the changes that take place in a person in a musical experience: 'The potential links between the fleeting but profound vibratory substance of music and sound and that of the body and mind are leading to a range of new questions that require new theoretical models by which to approach them - questions that circle around

⁵¹⁵ *Blackwell Handbook of Social Psychology: Group Process*, ed. by Michael A. Hogg and Scott Tindale (Malden, MA, 2002).

⁵¹⁶ What Koen, et al., describe as 'The unique and individual cultural landscape of a person's being, comprising the thoughts, bodily attributes, emotions, relationships, beliefs, and spiritual capacities that form the complex of the self [...].' *The Oxford Handbook of Medical Ethnomusicology*, ed. by Benjamin D. Koen and others (Oxford: Oxford University Press, 2008), p. 11.

the central notion that music can facilitate multiple types of transformations.⁵¹⁷ The experiences described by the case study participants suggest that performative music-evoked affect transforms thinking and knowing into another kind of cognition, and this seems fitting to both the CPM and theological expectations, although that fit is not precise.

5.3.2 The strength and type of motivational force or *urge to act*

Couched in many responses to questions about the effect of singing in church is evidence of the *urge to act* component. This urge to change also resonates deeply with the theological expectation in these churches that music be used for edification. This impulse can be seen in the following quotes:

[...] singing hymns or songs for God, it should move you to do different thing for God. (FFBC married man)

But, yeah, so it's also not only from the hymn response but even in the start from hymns and the songs that we move our hearts and minds to look into it and look out how we are to respond. (MBC pastoral staff P₃)

As I discussed in the previous section, church members see the presence of affect in the singing of a text as creating a distinct type of cognitive experience. Such an experience makes the text more real, more personally relevant, and motivational. Singing truth moves them towards living and experiencing truth:

So I like the idea of my brother here when you are singing and you are understanding what you are singing, it develops some sort of internalizing and emphasizing something like that, or it refreshes your soul. Sometimes if you have a problem, you can relate with the music. It will help you unburden if you are burdened. Probably that's what my experience. (MBC married man)

5.3.2.1 *Important issues*

The urge to act, referred to as *motivational force* or *action tendencies*, is readily apparent in congregational singing. The urge, as attested to in the quotes above, is seen as pushing congregants to *do* something – active and external, or cognitive and interior. In the next section I will present further statements in support of the presence of this component as part of the evidence that what is experienced in congregational singing is emotion, as per the CPM. Several issues

⁵¹⁷ Koen and others, p. 11. I should note that the work of Schiavio and others suggests a view of cognition that may mitigate the difference between receptive and performative experience.

should be kept in mind as we examine the phenomenological data. First, the CPM suggests that motivational force may exist at the non-conscious, automatic level. Second, the action tendency, conscious or not, may be accepted or rejected/resisted. Third, the urge to act seems to be semantically primed by the lyrics, and affectively primed by the context and the psycho-acoustic qualities of the music.

INTERVIEWEE: And also response like, response like I got to be challenged to do this because there is this message - like this morning we sang a song “only one life to offer to God” and I told myself “What am I offering to God?” While we are singing that, I’m giving my life, to offer to God. That was what I thought while singing that are getting to my mind a while ago. It’s not just the lyrics.

DB: Okay, yeah.

INTERVIEWEE: We have to come to a response of what we are singing.

DB: Okay. Do you feel like, do you find yourself feeling that urge to respond often when you’re singing?

INTERVIEWEE: Usually more so, yeah, it usually from the hymn response. (MBC pastoral staff P₃)

5.3.2.2 Evidence

The presence of motivational force is a fundamental component of the CPM and the definition of emotion experience. The phenomenological data contains numerous references to the presence of motivational force in congregational singing. The following quotes are representative.

You give the Lord your hand, and you offer to the Lord your life, you offer to the Lord your talents. Yun yung mga song na maeencourage ka no matter any situation yung malungkot ka or sad. [Those are the songs that will encourage you whenever you are in a sad situation]. But each time that you hear those songs, it gives you an encouragement to go on with this life, to give your best to the Lord despite of any—whatever happens to you, to give your best to the Lord. So yun yung mga songs na I cannot live without. [Those are the songs I can’t live without]. (MBC musician and mother)

That’s it. It [a congregational song] always change me because every day as I—that’s my trouble, that every day I pray that the Lord will change my life, especially those that—my temper, my patience, to be humble. And I think, and I really felt that the Lord is working on me and that I will never be the same again, like my old self. (MBC choir woman)

Another MBC member shared the impact of one song:

I remember the song “People Need the Lord”. So when after the special number, we did the song again then I realized that this is my part as a Christian that I must spread the Good News because people need the Lord. So that’s my experience. (MBC single)

The affective vocabulary used by the interviewees and survey participants frequently included terms that contain an element of motivational force. MBC members used words like *different*, *want*, *faithfulness*, *response*, *influence*, *becomes*, *respond*, *conviction*, *surrender*, *motivates*, *challenges*, *pull*, *push*, *edify*, *actions*, and *involved*. FFBC members used the following terms: *differently*, *want*, *response*, *becomes*, *influenced*, *involved*, *discipleship*, *faith*, *act*, *to do*, *confessed*, *backsliding*, *pulls*, *push*, and *sacrifice*. Far less than half of FFBC members professed the power of singing to change them during the service, according to responses in one survey; however, a substantial majority of MBC respondents did suggest this.⁵¹⁸

5.3.2.3 *Types of urge to act*

The urge to act is a partially vague aspect of affective experience. Much research centers on various subsystems and regions of the brain creating action tendencies that are often non-conscious. Due to the phenomenological nature of this study, I looked at the multiple statements from interviews for both non-conscious and conscious action tendency. Two distinct kinds of urge were described. One is an immediate sensation, and the other is a delayed sensation. I suggest the possibility that the conscious urge is more present and impactful in the immediate experience, furthering the sense of emotion. The non-conscious urge may explain, in part, the second, delayed sense.

The former type of urge to act needs no further discussion here. The MBC pastoral-staff-member quotes above reflected on the immediate impact. The latter experience of delay is attested to in numerous comments by church members, suggesting an effect of songs during the week. It should be remembered at this point that the questioning in the interviews was related to the actual singing experience in the worship service. Remembering songs away from the church service was addressed in the diaries, with little helpful information given, other than the fact that people did regularly remember songs they had sung on Sunday during the week. However, in the interviews about

⁵¹⁸ Most church members cite the preaching or activity of the Holy Spirit as changing them, in addition to the references to music.

recent church singing experiences, there is a general sense among congregants of an ongoing, recurring, or lingering urge to act. This may arise out of the richness of the object/stimulus. I raise the issue here as a potential cause for alteration from the immediate urge response. Since, within the dynamic, multi-process experience, the object/stimulus is an activity of the person that continues even as the singer is having an affective response or entering a new affective state, the urge to act, from the moment of affect evocation, is being bombarded / encouraged / resisted by the continued singing. The psychosomatic activity embodies a pre-existing and ongoing urge to act that is also actual. Not only is there an urge to act, but there is also an *act*. Although conscious awareness is evident in the immediate experience, the delayed awareness or presence may be the result of the non-conscious, neural activity related to an action tendency. Typically, this level would be very active within the time of exposure to the object and would be expected to recede once the object is gone or an action is taken (or the urge rejected). However, in this context, that level of activity or ‘processing’ may continue beyond the active period of stimulus exposure because of the nature of the stimulus: self-initiated, active, volitional, and physiological.

This extended urge to act eventually does rise to the level of consciousness and is then received or rejected. This seems to constitute a unique form of motivational force. I will explore this idea further at the conclusion of this section. The role of memory is obviously significant in this kind of urge and will be discussed in the CPM relationship below.

5.3.2.4 Reflections on CPM

Congregants’ descriptions of their experiences in singing often evidence the urge to act. Within the CPM this is a constituent part of what is defined as an emotional response.⁵¹⁹ Some researchers have even identified emotion, largely, as ‘states of action readiness’, thus elevating this component.⁵²⁰ The urge to act is also seen as a not-always-conscious event. The motivational force may exist but not be immediately recognized in the dynamic experience. The urge to act is seen as residing in the neural level, as well as the consciously cognitive sphere. According to the CPM, it starts after the initial or immediate appraisal state, parallel with motor response. It may be possible, or at least tempting, to view

⁵¹⁹ I gently remind the reader that Scherer maintains a distinction between *emotion* and *affect*. Therefore, I use his terminology in the context of the CPM and use the term *affect* when referring to the phenomenological data and PMEA.

⁵²⁰ Nico H. Frijda, Peter Kuipers, and Elisabeth ter Schure, ‘Relations between Emotion, Appraisal and Emotional Action Readiness’, *Journal of Personality and Social Psychology*, 57.2 (1989), 212–28 (p. 213).

the urge as non-thoughtful and non-volitional, although this does not seem to be necessitated by the CPM. What is clear from the singers' *experiences* is that the urge to act is often felt quickly during the act of singing. Also, as I noted above, the urge to act recurs long after the initial or primary affective experience. Although beyond the scope of this study, it may be appropriate to think of the later, connected instances of motivational force as affective experiences in their own right. In other words, a believer sings in church and experiences music-evoked affect, including an urge to take steps to become more patient. During the week, or a few weeks later, the same person may begin singing (internally or externally) the song that was part of the original stimulus, perhaps triggered by a source of irritation, like the traffic. This may be viewed as an elongated experience, a linked experience, or a completely separate affective experience.

The presence of motivational force in the congregational singing experience adds support to the idea that PME is an emotion experience as per the CPM. However, such a conclusion must be nuanced by complicating factors: the role of memory, personal events, and the presence of lyrics.

5.3.2.4.1 Memory

A major aspect of the urge to act within the congregational singing context is the role of memory. Some forms of memory are included in the CPM discussion of music and emotion, but in the experiences of these church members, their memory has been enhanced by the affective experience, and the motivational force returns with the memory of the lyrics, plus the memory of singing, and the memory of the music itself. One MBC mother felt this impact in a very personal way:

Yung sabi nga, "babaguhin ni Jesus everyday." [Just what it says, "Jesus will change you everyday."] Everyday na-e-encounter ko yun sa buhay ko. [I encounter those words in my life every day.] Kasi, ano, minsan hindi ako ganun ka lalim. [Because sometimes I am not that deep (deep in Christlikeness, that is).] Tapos minsan, halimbawa, nagagalit ako sa mga anak ko. [For example, there are times when I get angry at my children]. So sabi nga "binabago ako ni Hesus." [As it is said (in the song), "Jesus changes me every day."] Kumbaga na-a-apply ko yun sa buhay ko na hindi na ako ganun kasi na-re-remind ako sa music na binabago ako ni Jesus everyday. [I get to apply that in my life, as there are times I am not being changed, and the music reminds me that I am being changed by Jesus.] (MBC married lady 2)

Others shared similar thoughts.

That reminded me, and it's always that line that —when I don't like to do the things that I'm supposed to do as a child of God, that life is a race that's a promise that I gave to the Lord. That was through that song. (MBC choir woman)

So I would—the songs remind me of my sin and remind me of who I am in Jesus, and that's how it has helped me [implying a desire to turn from the sin]. (FFBC single young woman)

One FFBC man, in an earlier quote, referenced such power even when he was living and working overseas, away from his church and, possibly, in a country where Christian worship was not permitted:

It helped me, especially when I was in abroad working when I drive or when I roll the bike, I always sing the hymns, and now it always helped me to remember God's provision that's a blessing and also God's love toward me as a singer and as a believer. (FFBC married man)

Memory is a part of the processing of potentially affect-evoking objects. However, the enhancement of the memory of ideas or lyrics, via singing, adds another layer not customarily seen or accounted for by emotion theory. When a church member sings, the activity, as an object/stimulus, will cause various non-conscious memory activity in the brain. That act of singing sometimes causes the lyrics (or the ideas contained) to be embedded in the mind as well. Therefore, the role of memory becomes enriched and more prominent in PMEA, compared to RMEA.

5.3.2.4.2 Personal events

Sometimes church members experience an event in their daily 'secular' lives that triggers the memory and the urge to act simultaneously. An MBC mother, quoted earlier, shared such an experience:

So I have to hold it in on the words that was written in the song especially when in the situation where in my work, in my job our shift I am working in a restaurant so I am assigned in the kitchen. [...] Make me strong so that hurt that I felt is just gone through remembering the lyrics of the song and through God's mercy and God's grace it's just gone and I praise God for that. (MBC married woman 1)

5.3.2.4.3 Lyrics

The role of lyrics, while not a primary focus of this study, cannot be underestimated. Many of the songs used in the case study churches make a direct appeal for action – in other words, the urge to act component is directly ‘stoked’ by the lyrical content in what might be viewed as a form of semantic priming, where the cognitive processing of the lyrics predisposes the singer towards a compatible urge. A few example songs used by the churches that may function in this way are: JESUS IS ALL THE WORLD TO ME – ‘Jesus is all the world to me, I want no better friend; I trust him now, I’ll trust him when life’s fleeting days shall end’; I AM HAPPY IN THE SERVICE OF THE KING – ‘I am happy in the service of the king. I am happy, oh, so happy’; and FAIREST LORD JESUS – ‘Fairest Lord Jesus, ruler of all nature, O thou of God and man the Son, Thee will I cherish, Thee will I honor’. Sometimes the lyrics actually encourage an action that seems counterintuitive to a described emotion: COUNT YOUR BLESSINGS – ‘When upon life’s billows you are tempest-tossed, when you are discouraged, thinking all is lost, count your many blessings, name them one by one, and it will surprise you what the Lord has done.’ Nearly every song in the MBC repertoire includes either an exhortation to action or a suggested affective response to a truth statement. The FFBC hymn repertoire is similar to that of MBC. Its CWM songs frequently include exhortations as well, such as encouragement to praise God, with references to joy and adoration. *Peace*, *hope*, and *trust* encompass a few other suggested emotions.

The urge to act within the lyric content of FFBC is almost wholly focused on praise-related actions and emotions. The MBC repertoire incorporates the same themes; however, a very broad range of action and affect urges are present, such as faithfulness to the Bible, living in a way that is pleasing to God, dedication of self to God, having a faithful heart, doing works of love and deeds of kindness, reaching the lost, missions, and loving God more than loving the world. Both church repertoires contain songs with lyric-induced motivation, although the MBC repertoire includes a significantly greater variety of urged actions.

Lyrics can be seen as a bridge between emotion and theology in that Christian worship highlights the importance of meaning in the words, with an assumption or expectation of doctrinal fidelity in what is sung. These churches, based on their beliefs about music in worship, expect songs to persuade, entreat, and even change church members as they sing. Lyrics of motivation enhance motivational force within music-evoked affect. The presence of text plays a part

in the third section of this chapter, where we look at the issue of *significance* in affect.

In the context of these churches, it seems clear that PMEAF functions within the parameters of CPM expectations. The evocation of emotion includes an *urge to act* component. However, the definition of motivational force in the affective experience of congregational singing must be expanded to incorporate memory, real-life connection to song themes, and the presence of exhortation in the lyric content.

5.3.2.5 *Reflections on theology*

One interesting feature of the motivational force component in congregational singing is that congregants sometimes described the ‘textbook’ experience, according to emotion theory. The urge to act was seen as a normal part of the affective experience/response. However, the descriptions of such a sense are also frequently described as coming from outside of themselves, or outside of the experience (not a component or result). In those descriptions, the urge to act is perceived as God speaking or urging. I will address the issue of God talking through congregational singing in Chapter Six. I note it here as an experience that harmonizes with the doctrinal beliefs of these churches. Singing is seen as a means of discipleship and sanctification, and God is viewed as present and motivating in the worship service.⁵²¹

[...] singing hymns or songs for God, it should move you to do different thing for God. (FFBC married man)

Another FFBC member recalled an incident that occurred while she was singing in church:

Parang narealize ko na yung pagpraise and worship ko sa Kanya nung mga nakaraan hindi talaga. Nung time lang na yun po naibigay sa Kanya ang lahat. So talaga si God is Holy, Holy, Holy. Talaga Siya ang holy sa lahat. Na kailangan iworship at iserve talaga. Parang nagUILTY lang na yung pagwOWORSHIP ko sa Kanya nung mga nakaraan hindi ganun ka meaningful at pleasing sa Kanya. [I realized that I wasn’t really praising and worshipping Him in the past. That was the time that I have really given Him my all. God is really holy, holy, holy. He really is the holiest of all. And that He really must be worshipped and served. I felt guilty because my worship of Him in

⁵²¹ ‘For where two or three have gathered together in My name, I am there in their midst.’
Matthew 18:20 *New American Standard Bible*.

the past wasn't as meaningful and pleasing to Him.] (FFBC middle-aged woman 1)

Many of these experiences relate to a sense of *conviction* – God putting his finger on a particular area of the believer's life to bring a desire to change. Affect in singing is seen as a part of this:

INTERVIEWEE: Because if it's just understanding [cognition], you don't feel it. It's strange. That would seem stranger to you.

DB: Yeah.

INTERVIEWEE: It cannot do something. You should—a person should really surrender to what he understands when there is a conviction.

DB: So the emotion is almost a part of the, what, the acceptance of the truth perhaps, or—

INTERVIEWEE: Yeah, acceptance of the truth. (MBC pastoral staff 1)

Another of the pastoral staff emphasized the role of music in admonition:

Yeah. We need music. Music is important in worship because that's what it tells us in Col. 3:16-17 that we are to admonish one another with songs, hymns and spiritual songs, singing with grace in our hearts to the Lord. So Eph. 5:19, same thing - be filled with the Spirit, after that being filled is we sing psalms, and hymns and spiritual songs, so that's how God's Word is important, so as with the music [...]. (MBC pastoral staff 3)

Every member of the MBC staff I interviewed spoke of the role of singing in developing a spiritual urge to act:

DB: So what is the, for you what is the purpose of music in church? What do you feel is the primary role for music in church?

INTERVIEWEE: I believe it's to edify the believers, to touch the lives of the people. That's always my prayer that the music used in the church, the songs that we sing and the choir singing an anthem, it's my prayer that the song would really minister the heart of the people, that it will teach them, and it will teach them, it will edify them, and it will be one of the tools so that people would grow, right? (MBC pastoral staff 2)

And an MBC church member reiterated this theological expectation:

It should be what's in our minds and in our hearts to prepare us, to prepare us, to prepare us to get ready our hearts to really submit to Him. (MBC married man)

The urge to act is a theologically-expected part of the worship service as a whole, and the singing component in particular. The experiences described by church members fit with both churches' focus on the use of congregational singing for admonition. However, it seems that MBC's repertoire contains a richness of action that is significantly broader than that of FFBC. FFBC's narrow focus of urged actions may suggest a temporary focus on praising God during the three months of the case study, or it may suggest something else, such as a shifting theological perspective on the use of music. Greil Marcus suggests that the meaning of lyrics recedes in rock music. If this is valid, then the combination of a limited scope of action categories combined with a music style where meaning may be derived more from the vocal and musical style than the lyrics may signal the use of congregational song for other than didactic and motivational purposes. This phenomenon in rock music has been noted by others.

In their exposé on misogyny in rock music lyrics, Reynolds and Press note, with some irony, that 'it is possible to get off on rock's energies without "agreeing" with its anti-women impetus or even being consciously aware of it'.⁵²² They reference Ellen Willis' struggle with her attraction to the power of punk music with anti-abortion lyrics (she disagrees with such lyrics). She is simultaneously repulsed by the timid feelings inspired by the sounds of music meant to empower women. Although she might find herself in agreement with the propositional truths stated in the latter's lyrics, it was the feelings produced by the music that had the greatest impact. These authors touch on an interesting characteristic of rock music: perhaps it is the feeling the music produced that is most apprehended, rather than the text.

The general lack of evidence for *urge to act* in FFBC congregants is notable. MBC respondents frequently refer to motivation arising from their singing experiences, but such evidence is mostly absent in the FFBC interviews. One respondent, commenting on the role of the band and, implicitly, the use of CWM, said,

I'm not saying that I am against accompaniment, but the thing is, there's a danger, wherein if you hear with accompaniment,

⁵²² Simon Reynolds and Joy Press, *The Sex Revolts: Gender, Rebellion, and Rock 'n' Roll* (Cambridge, Mass: Harvard University Press, 1995), p. xvi.

sometimes you are just going with the trend, with the beat of the drums. But, the thing is, singing God's—singing hymns or songs for God, it should move you to do different thing for God. (FFBC married man)

When an FFBC lady spoke of an *urge to act*, the song she mentioned was HOLY, HOLY, HOLY, from the hymn tradition, rather than a CWM song.

In an extended discussion of the experience of lyrics in rock music, Simon Frith makes several observations that may explain FFBC's use and noted experiences. While not denying *any* importance to the meaning of lyrics in rock genres/performance, Frith suggests that several other kinds of meaning are at play and that meaning in the lyrics is heavily dependent on music style, performer, and social contexts.

A song is always a performance and song words are always spoken out, heard in someone's accent. Songs are more like plays than poems; song words work as speech and speech acts, bearing meaning not just semantically, but also as structures of sound that are direct signs of emotion and marks of character.⁵²³

Frith goes on to emphasize the importance of how a song is sung in terms of meaning, even suggesting that, for much of rock music, it is the personal style of singers and their applied 'vocal effects' that shift meaning away from the lyrics of a song.⁵²⁴ He makes this observation in the context of desiring a greater role for lyrics, recognizing a use of lyrics that shifts from the didactic. A singer or songwriter 'teaches' a truth to consumers using the lyrics as a means of grappling with and understanding *their own* truths, rather than an objective truth.⁵²⁵

In these comments, the context is RMEA – someone listening to music, not singing it. Congregational singing, by definition, engages the congregant with the lyrics. They are reading them from a hymnal or a projection, and they are

⁵²³ Simon Frith, 'Why Do Songs Have Words?', in *Lost in Music: Culture, Style and the Musical Event*, ed. by Avron Levine White (London and New York: Routledge, 1987), pp. 77–106 (p. 97).

⁵²⁴ Frith, 'Why Do Songs Have Words?', pp. 97, 101.

⁵²⁵ These ideas are echoed by Partridge: "The point to note here is that a text should not be thought of as having a fixed meaning independent of the reader, but rather, in a significant sense, its meaning comes into being as the text is being read (i.e., listened to)." Christopher Partridge, *The Lyre of Orpheus: Popular Music, the Sacred, and the Profane* (Oxford; New York: Oxford University Press, 2014), p. 47.

singing them. If the statements by Marcus and others are accurate, then FFBC is creating a potentially contradictory situation that may explain the differences between the congregations in the *urge to act* response to the congregational singing experience. The motivation largely attested to in the FFBC experience is more of a desire *for* something, rather than a desire to *do* something. In the following statements, we can see an example of what the commentators above suggest.

Noong 2013, 3rd service, mga hapon [in 2013, around in the afternoon] — so congregation — wala ako sa abanda, kumakanta [I was not in the band but was in the congregation was singing], strong feeling parang na-ground yung dito ko [it's as if this part of my body was grounded/electrified] powerful, goose bumps, goose bumps. Kasi yung song ay sobrang powerful [Because the song was very powerful]. (FFBC male band member)

Pag kinanta sa congregational nafeel ko na ang Panginoon ay na sa presensya, and sometimes nagiging emotional sa kanta na yun kasi nafefeel ko talaga [When the congregation sings I feel the presence of the Lord and sometimes I get emotional because I can really feel]. (FFBC married man 3)

None of this suggests that an urge to do is completely absent in the FFBC responses, but there is a strong sense that congregational singing is more about experience than action.

5.3.2.6 Section conclusion

The numerous comments about the presence of some kind of *urge to act* in the congregational singing experience suggest a unity between theology, theory, and lived experience. Since the lyrics of many of the songs include specific exhortations, the motivational tendency may be arising equally from the lyrics, as well as from affective arousal evoked by the singing experience. However, the minimal evidence arising from the FFBC data, and the narrower exhortational focus of its repertoire, suggest a different kind of *urge* in that church. I discuss this further in Chapter Six.

As I mentioned at the end of the reflections on CPM, the presence of motivational tendency or force is not surprising – it is expected. However, the context of PMEAC complicates the definition. A felt *urge to act* may be evoked by the affective experience of the musical sound itself or the congregant's

participation in making that music; it may be evoked by lyrical content; it may be evoked by the *in the moment* commentary of a worship leader or the general emotion regime of the church; idiosyncratic experiences in the past may evoke it. Empathy, as a mechanism for evoking affect through music, may play a role as well, especially where Contemporary Worship Music and praise bands are used. Since such CWM straddles both performance and participation, the affective response of congregants to the music experience may be encouraged, partially, by those members voluntarily entering into an empathetic state with the worship leaders and what those leaders are saying.⁵²⁶ In other words, performative music, as an object/stimulus, evokes affect, but that evocation is strengthened by the other elements mentioned. The likelihood of motivational force is extremely high, but since all of these aspects of the experience are involved in the establishment of motivational force, the response is not as simple as dog → danger → urge to run.

Several of the issues mentioned here relate to the role of *expectation*. In the final section, we will see *expectation* linked to the third meeting point of theology, theory, and experience in the phenomenological data.

5.3.3 The strength of the *perception* of significance seen in the stimulus

According to appraisal theories, the relevance of an event, which may become an object, will be determinative of an emotion experience. The construction of relevance is multifaceted and both cognitive and non-cognitive. In this study, I looked for phenomenological support that congregational singing was consciously or unknowingly relevant, to help ascertain if the affective experience fit the CPM description. I also wanted to see if the descriptions of actual church member experiences reflected the expressed theological expectations of the churches and their leadership regarding affect and music. We have already seen, in Chapter Two and earlier in this chapter, that the pastoral leadership of both churches sees music as important for several reasons. Chief among them, for FFBC, is music's role in facilitating a worship experience. The importance of experiencing God in a worship service seems to underlie the organization of their services. For MBC, music is essential because of its role in communicating and reinforcing biblical teaching. In terms of emotion theory, a strong level of significance for singing is reinforced by the church leadership. In this section, I present data that suggests that the

⁵²⁶ Andrei C. Miu and Felicia Rodica Balteş, 'Empathy Manipulation Impacts Music-Induced Emotions: A Psychophysiological Study on Opera.', *PloS One*, 7.1 (2012).

congregants believe similar ideas about the importance of congregational singing.

According to various veins of affect research, the perception of the significance of the object may be constructed from many different elements. Campos, et al., suggested at least four processes, all of which seem applicable: individual goals, hedonics, communication of emotions (or recognizing emotion responses in others), and past experience.⁵²⁷ These and other elements are reflected in the experience of church members - memories of past experiences, personal desire of what to get from a worship service, learned doctrine about music in church, and a sense of the group expectations. The perception is taught by the church leadership, reinforced by the care with which both churches prepare for congregational singing, the amount of time in a service dedicated to it, and the commentary by the service leaders.

5.3.3.1 *Important issues*

Before reviewing data for this component, I suggest that the need for phenomenological evidence is problematic in this area, primarily because the definition of *evidence* of the perception of significance seems to be impossible to establish phenomenologically. We can view the *a priori* statements (belief in or expectation of affect in congregational singing, expectation of a benefit from the experience) as a predisposition toward affect. As I will briefly relate in section 5.2.5.3, we may view the social/religious context as a form of *affective conditioning* where emotion response is conditioned by both the teaching of the church leadership and the felt influence of fellow church members, which is internalized at conscious and non-conscious levels. But how does one assess the reality of the perception? It seems that the only way to determine perception is by establishing the presence of an affective response. In other words, the existence of a response presupposes a perception of significance, unless there is neurological data such as brain activity that is clearly linked to a cognitive sense of significance. I see the barking dog; I believe the dog to be significant to my personal well-being and that belief is 'proved' or established by neurological activity. It is highly likely that such evidence exists: current neurobiological research on emotion suggests that non-conscious cognitive evaluations are a function of the orbitofrontal cortex. The *quartet theory* of human emotion proposes an orbitofrontal-centered affect system where evaluation of significance takes place very quickly, and in several ways, and even makes

⁵²⁷ Joseph J. Campos, Carl B. Frankel, and Linda A. Camras, 'On the Nature of Emotion Regulation', *Child Development*, 75.2, March/April (2004), 377-94 (p. 381).

provision for the tuning by social and moral ‘internalized norms’ which, in our discussion, could include theological instruction.⁵²⁸ Of course, perception of significance would involve a conscious level of evaluation – which appears to be processed in other affect systems.⁵²⁹ This leaves us with two challenges, left unanswered here. First, in phenomenological research, how can we assess, before a response, the reality of the perception of significance? Such perception must exist to direct attention toward the object/stimulus in the first place. Second, the interrelatedness of the proposed four systems, or any other (almost) strictly neurobiological theory of emotion, operates at a level beyond consciousness and control, although such processes do ‘intrude’ into our awareness. The reality of such systems may not be significant to the individual’s conscious, lived experience.

With the *perception of significance* component, we must then admit to (and be comfortable with) a bit of circularity – the definition of emotion requires a perception of significance. The primary means of recognizing such perception is the statements of a person. If someone does not have an affective response to an object/stimulus, we may argue that they do not perceive significance in the object/stimulus despite their statements otherwise. If someone has an affective response to said object/stimulus, we must assume that they perceive a level of significance about that object/stimulus; therefore, the component is present.

One final issue to remember as we look at data for the perception of significance, is the need to maintain our focus on the affective *responses*, rather than the object/stimulus. Many of the comments made in the interviews attest to efficacy in congregational singing. Interviews frequently related incidents where either the act of singing in a church service, or the remembering of a song sung in a church service, benefited them in some way. I argue, therefore, that there is little need to think of a different class of affective response such as aesthetic emotion, based on an ‘aesthetic’ object/stimulus. As I have suggested in other places, within appraisal theories of emotion the danger of placing too great an emphasis on the object is that the stimulus shifts from the *evaluation* of the object to the object itself. The determination of affect or emotion is being established before the actual response. Rather than ‘putting the cart before the horse’, we are potentially removing the cart altogether, and defining the

⁵²⁸ Stefan Koelsch and others, ‘The Quartet Theory of Human Emotions: An Integrative and Neurofunctional Model’, *Physics of Life Reviews*, 13 (2015), 1–27 (pp. 10–11).

⁵²⁹ According to the quartet theory, ‘non-conscious appraisal in the sense of an evaluation of the significance of external or internal stimuli for immediate survival of the individual or survival of the species can be performed by all four affect systems).’ Koelsch and others, p. 10.

experience based primarily on what is evoking the experience, rather than the experience itself. We will attempt to keep our attention on the response while examining the issue of the significance of the object.

5.3.3.2 *Evidence*

5.3.3.2.1 Conscious perception

Evidence for a conscious perception of significance is abundant in both the survey responses and in interview commentary.⁵³⁰ Many of the quotes from church members already presented imply a strong sense of the benefit of congregational singing. Therefore, I will only recapitulate the idea with several themes and quotes expressing their agreement with or acceptance of a perception that music is important for their well-being, spiritual and otherwise.

The experience of congregational singing is seen as significant in that it allows the congregant to worship God. Of the forty-two FFBC respondents to the question ‘Why do you sing in church?’, all but four mentioned the desire to worship God. This is the major thrust of the Sunday morning service at FFBC. Twenty-three of the twenty-six MBC participants answered the same way. Definitions of worship and its importance were expressed in a variety of ways in the interviews. Defining statements included a strong emotional impact, sensing the presence of God, a direct knowledge of God, giving praise, honor, and glory to God.

Lahat ng tao nagtataasan ng kamay. [All the people were raising their hands]. It’s Spirit-led, actually grabe yung experience [it was quite a great experience] — true worship. (FFBC male band member)

Like, for example, you show—you focus on emotion, and you don’t have any thought about God. Like, for example, because the music’s so good, yes, yes, I’m going to lift my hand, I’m going to show my emotion with God, but all of those are actually working hand in hand, so real worship has right truth with a direct knowledge of God, right intimacy with God, and actions. (another FFBC band man)

One congregant spoke of his personal preparation for the church service – a spiritual, mental preparation for worship, suggesting the importance of the experience:

⁵³⁰ My reference to ‘conscious perception’ relates to cognitive

Before I sing, the Lord, especially during the churches, I really prepared my heart, is why I always pray before going to church while I'm driving, Lord prepare my heart, open up my heart. Remove anything that will hinder my understanding or will hinder your working of the Holy Spirit in my life. So that's why during the singing, it really—I already made up my mind to seek God's work in my life through the singing of hymns or any songs. (FFBC married man)

Engaging with God directly was a common theme:

The singing helps me connect, connect my mind and heart with God. (MBC married man 1)

One of the worship leaders at FFBC spoke of his organization of the worship set with such a desire:

DB: Sure. Okay. So you're—you've kind of already touched on this, but when you were doing all the organizing for them, what were some of the general goals you had for each service? What was your desire to have happen in each service in general?

INTERVIEWEE: Well, there's one thing, one goal that I desire when I'm making line-up and preparing is that the people—for us to lead the people into worship, to authentic worship when we, just encountering God, that worship time would be a time of thanksgiving, praises to God. And so my desire is that for the songs that I would pick, it's where they would encounter God, they would just praise God for who He is and yun po [that's that.] (FFBC male band member)

As I noted previously, the idea of encountering or experiencing God in the congregational worship experience was a common theme in FFBC interviews. MBC members spoke more often of speaking to or hearing from God:

I mean—when I joined the last anniversary choir that I experiencing God cantata—for me it was the—that time that I got emotional or got a great impact in my life in part of my singing. Like every song, it feels like the Lord is really, you know, working in our lives when you meditate on each and every lyrics or stanzas of the song. The Lord really parang pina-pa-feel ng Panginoon na Siya ay tunay sa ating buhay. [It's like the Lord is making you feel that He is real in your life]. It's when every time I got emotional about the song when I was singing the song lyrics. It feels like there's something—and there's someone who is talking to me or like the song's message really

has a great impact in the emotional side while singing and— (MBC choir man, speaking of a song the choir presented)

For Christians, anything that will bring them into closer communion with God is going to be of the highest importance:

When we sing, I sing in congregation, it's like thinking about God through the song, worshipping, offering him your thoughts, offering him what is in my mind at that time when I'm singing. When I sing to myself Great Is Thy Faithfulness, it's thanking God for his faithfulness through singing, because if you just say it, words, Lord, You are so faithful. It's another beautiful way to say to God that He is faithful than just saying it. And it's easy to remember the words when you sing them. When you memorize verses, sometimes it doesn't get to you or in your memory unlike when you sing them. (MBC married man 2)

In the realm of sanctification, church members expect the experience of singing to change them, to *conform them to the image of God*.⁵³¹

Sometimes like, the, maybe only for yourself, and then when we come here, the songs remind me of the blessings that God gives, so the songs are really so effective in changing and even reminding of the wrong things and the attitudes that we have. And especially songs like "Counting Your Blessings," so really the music really does a lot. (MBC choir woman 2)

Much of the information I outlined in the previous section is related to discipleship - the *urge to act* component in the affective experience of congregational singing. Church members, especially those in MBC, see congregational singing as a tool for their spiritual and personal betterment, which is important to them.

The evidence for a perception of significance is abundant in the phenomenological data, but hardly surprising. What is interesting is the widespread nature of the evidence. We could expect to find the pastoral and musical leadership expressing the importance of the activity, consistent with the theological positions of the two churches. We might also presume something of a vested interest on the part of the leadership, although I neither saw nor

⁵³¹ 'For those whom he foreknew he also predestined to be conformed to the image of his Son, in order that he might be the firstborn within a large family.' Romans 8:29. *The Holy Bible: New Revised Standard* (Nashville, TN: Thomas Nelson Publishers, 1989).

sensed evidence of self-promotion.⁵³² Consensus about the benefits of congregational singing was wide-spread – almost ubiquitous. The significance of these expectations, and others not listed but contained in the interviews, suggests a strong perception of the importance of congregational singing.

Before moving to reflections on the Component Process Model, there may be some desire for proof that congregational singing is, in fact, needful for a congregant's well-being. It can hardly be the role of the emotion research to determine what is, in fact, important. The researcher can ascertain what a person *believes* will bring benefit or harm to themselves. For example, a non-Filipino might have a very strong sense of personal harm or negative impact of eating *balut*, accompanied by an appropriate affective response, most notably *disgust*. A Filipino may have a strong sense of the personal benefit of eating the same food – a boost of energy, an aphrodisiac – and then experience an opposite affective response, that is entirely in accord with the perception of significance for good. Whether or not eating *balut* is actually physically good or bad for someone is immaterial to their perception, unless that physical reality intrudes into the perception.

I do, however suggest that the affective gives insight into the actual *perception* of significance, as opposed to the *stated* belief of significance. Returning to *balut*, someone might express a dislike for it and may even list all the reasons why eating *balut* is bad for you, and yet experience a high level of enjoyment at the thought of eating it. The experienced emotion, perhaps, speaks more truly of the perception of significance than the *a priori* statements. Again, the affective experience proves that a person sees significance in the object/stimulus, which brings us, unavoidably, to another area of circularity in our examination of the experience. Emotion experienced is evidence of perception of significance; the presence of a perception of significance of an object contributes to the creation of an affective experience; the lived, 'real' emotion speaks truth to what the perception of significance is for any given object/stimulus.

We should also remember that perceptions, like affect, are constructed of many elements, as I noted at the beginning of this section. Therefore, emotion responses can be variable, depending on what part is at the forefront in any particular affect-evocation circumstance. In one individual, eating *balut* may evoke different emotions at different times, because of the particular

⁵³² To the contrary, aside from the pastors and music directors/coordinators, all those involved in the music ministries of the churches serve voluntarily.

prioritizing of those elements in a specific moment. In one instance, they feel disgust at eating *balut* because they are thinking of their recent cholesterol reading. Another time, they feel an urgency to eat one before choir practice, to have the needed energy; and yet another time, they feel embarrassed about eating it in front of foreigners who have never seen anything like it. The experience of some kind of affect in response to the object/stimulus proves the presence of a perception of significance. The actual affective response suggests what that perception is.

5.3.3.2.2 Non-conscious perception

As I have briefly discussed previously, perception of significance is not always a conscious activity. Numerous aspects of the congregational experience might lay non-cognitive or pre-cognitive groundwork for non-conscious perception that becomes conscious. One issue is pastoral emphasis and instruction:

That's how I feel about the congregation. It's also good, but on my part as a pastor if I see the need to educate them, that's my feeling. I go beyond just worshipping, but understanding, so you're thinking worship and understand it. But in the congregation [during the] service, when they sing, it's not that they are learning. It's more that the song is worship song whether we understand it or not, we can give that to the Lord. There's a need for them to be educated, but they are singing. (MBC pastoral staff 1)

Reflecting on the change of music and worship style in her church, one member of FFBC mentioned the influence of earlier pastors on her thinking:

Kasi [Because] before, you know parang [like] even when you shake your hands, you do like this or when you raise up your hands, it's already satanic, yeah, that was our teaching before, even in the seminary. We were taught like our, you know, the pastors before. (FFBC married woman, discussing the shift from hymn-style to CWM)

Numerous congregants referenced the influence of their pastors in their thinking about music and worship.

There is evidence of the four Campos elements mentioned at the beginning of this section. Each of these may be viewed as a non-conscious impetus for the perception of significance. First, individual goals being met by a particular affective event (object/stimulus) is readily evident in members of both

congregations.⁵³³ In answer to the question ‘Why do you sing in church?’ note the following responses from FFBC members:

- to worship God with all I am / give praise to Him
- to praise God, to express my worship to Him.
- to exalt and give glory to God
- to glorify God
- to glorify God
- para sambahin ang Diyos [for worshipping God]
- maluwalhati ang Panginoon [the glory of the Lord]
- para makapagpuri sa Panginoon [to praise the Lord]
- because it is one of the many ways how I worship God
- for worship
- response for who God is
- the Holy Spirit fills me whenever I sing in church
- because I want to enjoy the presence of God
- way of worship
- to praise and worship Him as stated in the scriptures
- to express my worship to God
- response to God's greatness
- para sambahin at pasalamatan ang Panginoon [for worshipping and thanking the Lord]
- praise and worship
- because it is a form of worship to God
- worship
- Spirit's leading
- to give praises to God
- to worship my God
- because I bring glory to the Lord
- to worship the Lord
- to worship God
- to praise and worship the Lord
- to worship God
- to worship God
- to sing together with other believers for God's glory
- upang mapangaralan at maluwalhati ang Panginoon [to be able to teach someone about the Lord and glorify Him]
- worship God
- to give praises to God; to worship God; to give glory to God
- to praise God through singing
- I sing in response to who God is
- prepares the heart / spirit in worshipping God
- to sing praises to God

⁵³³ Hedonics would come into play in the pleasure of achieving a goal.

- part of worship
- to worship God
- para magpuri sa Lord [to praise the Lord]
- to give praises to our Lord

MBC members responded similarly:

- I sing in the church to worship and adoring our Lord and Savior
- it's a part of my worship to God.
- to worship God; to praise God; to be blessed thru singing
- to give praise and worship to God
- the Lord has given me the ability to sing; therefore, I offer these gifts to give glory only unto Him.
- to worship and glorify God; to connect to Him in special way
- to honor and serve God
- praising him; bow down myself to him / worship to God
- it is one way of worshipping God and giving Him praise
- to praise God; to encourage others to sing for the Lord
- to worship God
- to give praise to God
- to worship the Lord our God! To bring praises to Him! To thank him and to glorify him through songs of worship and to return and give glory for he had given me a voice so I must use it for His glory.
- I sing because it acts as my personal thanksgiving to God plus the words of songs helps me remember God's words
- because I love the Lord
- mostly hymns of praise and worship to God
- to worship our God and sing praises to Him
- it's feels good to sing with fellow Christians for the Lord
- to offer God praise and worship properly and proclaim his greatness
- to worship and glorify God
- It is my ministry one way to serve the Lord. I sing to give praise and I sing because I love God
- It makes me remember biblical truths easier
- I sing in church to glorify God, to show my conviction as a Christian and it is a part of worshipping God.
- to worship and glorify God
- it's worshipping God, with all your heart and soul, emotions poured out!
- to worship, magnify and obey his words thru singing by the Lord God Jesus Christ

Another area of possible non-conscious influence towards a perception of significance might come from emotion contagion, communication of emotions, or recognizing emotion responses in others. As some congregants, unaffected

by the experience, observe others participating enthusiastically and with evident emotion, they may ‘catch’ the emotion within the service. That experience would elevate the level of importance of congregational singing, thus increasing the perception of significance. When I asked about the difference between singing alone or singing in church, one MBC member strongly suggested the power and importance of the latter:

For me it’s also congregational singing because like they said there’s the encouragement, but then there’s also—I also feel a connection or a bond to everybody when they’re singing in the congregation. But when you’re alone, there’s a tendency for you—while you’re singing, there’s a tendency for you to think good thoughts, and when you’re thinking good thoughts, there’s a tendency for you to be distracted, and then instead of singing, you just focus on thinking about something and forget the singing. But when you’re with the congregation, like I said, there’s a connection, and we’re more encouraged to sing; and there’s also the sense of happiness because you have your own problems, the song just drawing our problems, and then you’re more focused on the message and singing. (MBC youth 2)

In a similar view, one FFBC band member said:

Pag nandun ka sa congregation na nanamnam mo yung message ng song. [When you are in the congregation, you can savor the song]. So sa akin nangyayari nakikita ko yung beauty ni God. [So, to me I can see the beauty of God]. So siyempre nagkakagoosebumps. [And so there goes the goosebumps]. Parang nakikita na, [It’s like I can see that], “Wow, this is our God.” Actually, masarap sa feeling. [Actually, it feels good]. Pero kasi lahat nagwoworship. [Because everyone is worshipping]. True worship talaga. Parang Spirit-led nga. [It really is true worship. Like it’s really Spirit-led]. (FFBC band man)

An FFBC congregant actually used the term ‘contagious’ to describe the experience of singing with others. In answer to the survey question, ‘Does hearing other people sing help you in any way?’ all but one participant from both churches answered in the affirmative. Eighteen of the thirty-seven FFBC respondents suggested their own affective responses being influenced by what they see and hear:

- masaya kasi nagwoworship kayong lahat kay Lord [happy because everyone is worshipping the Lord]

- thinking that I am not alone, I have many with me praising God, makes me think God [...] gets more praise for it is coming from the lips and hearts of many
- naluluwalhati ang Diyos at tayo ang nables [it glorifies God and we are blessed]
- dahil po masarap sa pakiramdam [because it feels good]
- It motivates my heart to sing not just for the sake of singing but sincerely for the Lord
- encouraged by them
- I get encouraged and motivation when I'm weary
- encouraging
- encouraged by them
- masaya [happy]
- encouragement
- I feel their hearts
- it brings joy to me
- it make you sing more and you feel more blessed singing with them
- they encourage me to sing and worship
- they encourage me to sing as well
- it gives you [joy] to my heart knowing that not only I sing to the Lord but other people as well
- it's encouraging to hear others sing as well

MBC responses were similar (sixteen of twenty-four respondents, a higher percentage than FFBC):

- yes, because it enhances my emotions, leading to my thinking about God
- it's encouraging me to sing and express myself in singing
- witnessing other people giving reverence to God through music gives me joy
- it encourages you
- It made me happy / encourage me
- it encourages me to sing as well
- when we sing without accompaniment, I felt a corporate worship
- it encourages me to sing better and also makes me feel better
- it helps to motivate me, encourage and helped me to be more overwhelmed in singing
- people singing with conviction encourage me to sing too
- it gives me confidence to sing more for God
- it's really encouraging
- encourage
- by encouraging me to sing with conviction and with great effort because it is for God
- yes, through inspiring me. The more I saw them singing the more I'm eager to serve God through my voice

- it encourages me to keep on serving the Lord

While numerous participants described experiences where they were moved to feel the same affect as those around them in large group settings, some congregants spoke of the benefit of singing in smaller groups or the distraction of singing in a large congregation. Several FFBC members, in answer to questions about why they closed their eyes during the worship set, talked about needing to block out the people around them so that they could focus on God and really worship him. Two of the male band members spoke of this, even in terms of leading:

DB: Okay. And how does—how does closing your eyes help you accomplish that worship?

ONE MALE BAND MEMBER: Sometimes I close—most of the time I close my eyes because—so that I couldn't see other people. Like for example, it's like you're addressing your worship to the Lord, and you're not performing for these people, because you're just leading them to worship. That's why I close my eyes. Because sometimes when I open my eyes, I can see some people are looking at their phone, some people are just singing the song like—because they need to but not really worshipping the Lord. So, I'm like leading based on that. I'm closing my eyes. I am talking to the Lord, because that's what we should do when we sing. You worship Him, you magnify Him for who He is and what He has done.

DB: Okay. You've done some worship leading as well, so, also, same question. Do you close your eyes sometimes when you're doing it or not?

DIFFERENT MALE BAND MEMBER: For me, first is yung sa distraction sa mga tao. [the distraction coming from the people] For example is, yun nga di mo maiiwasan yung mga taong talagang nagpho-phone or nakikipagcha-chat, nakikipag-usap sa katabi during worship time. [You just can't help people doing things with their phones or chitchatting or talking to people beside them]. For me, siyempre, para mawala yung focus — kumbaga hindi ako madistract sa tao [of course, so {I won't lose} my focus or I won't get distracted] I will close my eyes. And as I close my eyes, it's -- from my perspective, mas nafefeel ko yung lyrics pag cinlose ko yung eyes ko. Mas nafofocus ako kay Lord. Mas focus ako kay Lord as worship leader. [I can feel the lyrics even more when I close my eyes. And I can focus on the Lord even better. I'm more focused on the Lord as worship leader.]

In these cases, the desire is not to resist an affective influence; therefore, contagion or communication may take place unconsciously, while trying to minimize the distraction of others.

A few MBC members spoke of the quietness of the third service, which was the most sparsely attended service. As per my experience, the second service (the most attended service each Sunday) includes people going in and out, and the sanctuary is usually full. The comments below, by two MBC choir men, focus more on that aspect:

INTERVIEWEE #1: So in most of the times [service times], just feels the same. I mean, the only difference in the second service I play an instrument, but the feelings still there, but again most of the times. But some part I appreciate it more in the third service, because I can meditate most on the songs that I sing when there are a few people. Sometimes even a lot of people, but there's something in the third service, something is different for me when I sing at night, I don't know. Maybe it's just that some bit of feeling that's more stirring regardless of the number of people, some part I appreciate even more at this time. So even in choir I appreciate it even more in nighttime instead of the morning.

DB: Okay, anybody else?

INTERVIEWEE #2: I agree with that me too. Pag gabi [In the evening] compare from first, second and third gabi rin, mas tahimik eh. [at night, it is much quieter.] Yung distraction sa congregation. [The distraction in the congregation]. Walang batang maririnig na umiiyak. [You wouldn't hear a crying child]. The second service parang magulo [a bit rowdy]. May mga distractions kang naririnig sa pag-worship. [There are a lot of distractions that you'd hear when worshipping] That's how I feel about it personally.

An MBC college-aged student echoed the sentiments of the FFBC band members, but nuanced their answer by recognizing their own change of thought over time and exposure:

In relation of your previous question and the question now. Well, in the past when I was younger, I'm an easily distracted person so I usually observe other—when singing you also look other people if they're singing. So back then I couldn't worship properly because I observe other people, "Oh, (he/she) doesn't sing expressively." Like that. "This one goes all-out (in singing)." So now that I've aged a bit or I have understand (understood) what worship is it helps me when the worship leader is saying something encouraging. Like, "Come on, guys, let's offer our voices to the Lord, let's offer this." Or a

preparatory spiel that he's talking of the song that we're going to sing. So for me it takes certain level of focus for me not to look at others when we're singing together; but instead I try to sing from my heart what is the lyrics of the song or what we're singing. So there. I'm not saying that it's a distraction for me to sing with other people. (MBC youth 1)

Past experiences also may create an unconscious or unrecognized influence on the perception of significance. Nearly every quote in this chapter attests to past experiences and their effect. It appears accurate to say that ample evidence exists for the presence of the perception of significance, initiated at both the conscious and unconscious level.

5.3.3.3 *Reflections on the CPM*

The perception of significance is generally seen as a common part of any definition of emotion.⁵³⁴ This is a fundamental aspect of appraisal theories, and the CPM is no exception. The phenomenological data in section 5.2.5.2 demonstrates clear confirmation of the presence of a sense of the importance and value of congregational singing. Many of the experiences described suggest that the perception of significance is evoked by affective conditioning – past experiences, learning, and culture (localized to the individual church) - which were instrumental in establishing expectations about congregational singing.

In the previous two sections of this chapter, components of affect evocation were reinforced by the phenomenological descriptions, but those components were seen to be changed or expanded in Performative Music-Evoked Affect. With regard to this third section - perception of significance - the experiences described seem to be consistent with the CPM framework as it stands. The four processes noted by Campos and others seem to be present as well. Hedonics were not discussed in the previous section, nor was that idea referred to in the interviews, but I suggest that since church members come to the congregational singing experience with such strong expectations via affective conditioning, and they describe experiences consistent with their expectations, they must believe those expectations are met and, therefore, receive the sense of pleasure at expectations being met.

⁵³⁴ Sander, p. 22.

The perception of significance drives attention direction. As I described in Chapter One, expectations, past experiences,⁵³⁵ and learned concepts all influence what we pay attention to. An object may become an affect stimulus because conscious or non-conscious attention is drawn to it by a perception of significance. This aspect of perception is somewhat individualistic and idiosyncratic. Culture also plays a role in attention direction. Mesquita and Albert have suggested that ‘Cultural models [...] constitute a person’s reality, because they focus attention, they guide perception, they lend meaning, and they imbue emotional value’.⁵³⁶ Since these churches function as a micro-culture within the broader context of urban or provincial Filipino society, and congregational singing is clearly viewed as an important and vital aspect of church life, individual attention would be directed towards the experience of congregational singing, freighted with expectations.⁵³⁷

5.3.3.3.1 Emotion regulation

Before leaving our appraisal reflections, I need to make a brief comment about *emotion regulation*. Emotion regulation is the active adjustment of initial and on-going evaluation of an object or event, and the autonomic response that accompanies the exposure. Unlike some theories, CPM does not represent emotion regulation as a distinct step or process. Instead, it is seen as a part of the continuous activities of the various subsystems functioning dynamically during and following exposure to an object. That dynamic interaction and re-evaluation can impact future autonomic responses.

⁵³⁵ Past experiences, evident in the interviews, also suggests evaluative conditioning, part of the BRECVEMAC. [Patrik N. Juslin, ‘From Everyday Emotions to Aesthetic Emotions: Towards a Unified Theory of Musical Emotions.’, *Physics of Life Reviews*, 10.3 (2013), 235–66.] For many church members, congregational singing and/or particular songs have been paired with positive outcome.

⁵³⁶ Batja Mesquita and Dustin Albert, ‘The Cultural Regulation of Emotions’, in *Handbook of Emotion Regulation*, ed. by James J. Gross (New York: The Guilford Press, 2007), pp. 486–503 (p. 488).

⁵³⁷ While recognizing the individuality of experience and response, Mesquita and Albert go on to suggest that the individuality of experience is bounded, to some extent, by cultural norms, expectations, or assumptions: ‘[...] no two individuals in a culture will engage a given model in exactly the same way. An individual’s particular representations of a model are specific to his or her learning history within that culture and level of engagement with specific cultural meanings and practices. What is critical is that even if individuals have not fully internalized the cultural models, those models are still reflected in the practices in which these individuals engage, the reward structures that are in place of them, and the expectations of others in their lives (Shweder, 1991, 1999). Thus, cultural models set the reality boundaries within which self, relationships, and goals are defined, formed, and promoted (Bruner, 1986).’ [Mesquita and Albert, p. 489.]

When initial feelings are adjusting in the on-going process of evaluation, both conscious and non-conscious, the final “accepted” emotion may then be embedded in the neural processes involved with emotion, memory, *et cetera*. In the next instance of exposure to the same object or event, the autonomic response may be more consistent with the regulated response than the previous initial response. Each experience adds layer and nuance that will influence response in the next exposure.

Since, in the church experience, teaching and expectations strongly establish the perceptions of the object/stimulus that is congregational singing, the resultant affective experience may be quite different for a church member compared with an uninitiated visitor. In fact, the responses may seem to be inconsistent with various aspects of the context, such as the bioacoustic or sonic nature of the music, and the overall affective atmosphere of the church service. This may explain, in part, why an emotionally neutral singing of a song can produce strong motivational tendencies, or why an affectively and physiologically charged musical style does not always evoke a strong experience.

I conclude this reflection by recognizing that the experiences described earlier in this section are consistent with appraisal theories of emotion. The link between these experiences and the component of perception of significance is strengthened by the context, i.e., a multi-layered communal cultural context where affective response is guided by both instruction and group expectation. Such a context would heighten expectation in congregational singing and direct its evaluation as an object/stimulus.

5.3.3.4 *Reflections on theology*

Interestingly, the theological views of affect presented in Chapter Two place far greater importance on the actual response, not the object/stimulus. In other words, the perception of significance is driven by conscious cognitive beliefs and goals (which, over time, may become embedded in the neural substrates linked to non-conscious cognition). Rather than working from the appraisal theory perspective that speaks of ‘appropriate’ responses predicated upon self-preservation, hedonic satisfaction, or social context, the theological view of emotion often dictates an affective response that may seem contrary to the object/stimulus. In Chapter Two I briefly discussed the Evangelical position of *command and control* of emotion, explicitly laid out by Williams: ‘As Lord, God is not only personally present with unfailing compassion, but also he has the right and authority to tell us how to live, including the emotions we should and

should not feel.’⁵³⁸ We note here that the object/stimulus is immaterial, in the sense that other parameters or priorities are at play in determining what an appropriate response is. Williams lists several biblical passages in support of this element of affect. The Beatitudes may be one of the clearest examples: a sense of joy or happiness is the expected affective response in situations or life circumstances that include humility, mourning, meekness or long-suffering, and persecution. The passage ends with an explicit command to the affect: ‘Be glad and supremely joyful [...]’.⁵³⁹

The point here is not to suggest that the theological position of these churches diminishes the importance of music in worship. Both the theological statements and the phenomenological data suggest that music – congregational singing in particular – is significant to these churches. The theological emphasis on singing orders levels of significance in congregants. The more fully church members accept this ordering, the greater the level of perceived importance of the object/stimulus (singing) and, therefore, the greater the affective response.

Neither is there a diminished perception of the affective power of music. Again, in theology and phenomenology, both churches display a keen expectation of music-evoked affect.

In conclusion, theologically, we see the desired or appropriate affective response established *a priori* the affective experience of singing. Also, we see a robust theological expectation regarding the benefits of singing. Therefore, the affective climate, created by both direct teaching/preaching and the exhortations in the actual worship time, emphasizes the significance of the object/stimulus (congregational singing), but equally emphasizes the predetermined or expected affective response.⁵⁴⁰ The many quotes given

⁵³⁸ Williams, p. 71.

⁵³⁹ ‘Then He [Jesus] opened His mouth and taught them, saying: Blessed (happy, to be envied, and spiritually prosperous – with life-joy and satisfaction in God’s favor and salvation, regardless of their outward conditions) are the poor in spirit (the humble, who rate themselves insignificant), for theirs is the kingdom of heaven!’ Matthew 5:2-3, paralleled until verse 12. [*The Amplified Bible* (La Habra, CA: The Lockman Foundation, 1987).]

⁵⁴⁰ Regarding the emotion regime in these churches, the role of pastors and worship or song leaders is significant. Some members of MBC specifically attribute their own thinking and responses to what has been taught. FFBC members describe responding in ways consistent with what is taught or modeled. At FFBC, music is rarely mentioned or discussed from the pulpit, but the worship leader speaks between each song in the set, guiding the attention of the worshipers, setting expectations, encouraging the achievement of specific goals. Music was regularly commented on by the pastors in MBC. In one area, MBC is very intentional in their use of music: choosing congregational songs fitting either to the sermon of the day or the theological emphasis of the month. Numerous participants’

throughout this chapter provide clear evidence of unity between the theology and lived experience of the case study churches with regard to the perception of significance and its role in the affective experience of congregational singing.

5.3.3.5 Section conclusion

The perception of significance is clearly attested to in the phenomenological data from the case study churches. Therefore, the experiences described in section 5.2.5.2 add further support to the idea that congregational singing evokes normal emotion, as opposed to a specifically aesthetic one. Theologically speaking, the perceived significance of congregational singing seems to come more from cognitive apprehension of benefit. The impact on the emotions is noted in the Evangelical and Fundamentalist writing on the influence of music, as presented in Chapter Two. The presence of affect is both theoretically and theologically expected and satisfied in the lived experiences of the two congregations. However, that conclusion is not quite satisfactory. I discuss this and related issues in the final chapter.

5.4 Conclusion

With regard to the three CPM components discussed in this chapter, I suggest the following conclusion: *impact on thinking*, *urge to act*, and *perception of significance* are supported by the phenomenological data from these churches. However, that data suggests not only a certification of the CPM, but also hints at ways it needs to be expanded to more accurately reflect the experience of affect in performative music experience.

In addition, the theology of music and emotion professed by these churches seems to be influential on the experiences described *in toto*. However, in examining the practices and responses of the congregations separately, differences arise that raise at least two questions: is there a schism between the theology and experience in FFBC? Or, are there actually theological differences between the churches that are not apparent in the ethnographic data?

Lastly, the interaction of various human faculties, as discussed in Chapters One and Two, i.e., emotion and thought, seems irrevocably intertwined in the

comments suggest an implicit, if not explicit, recognition of this fact. At FFBC, I did not notice a regular practice of choosing songs that emphasized the sermon, but the songs did seem to be picked to underscore a theme for the particular set. Scripture quotes were made as introductions to songs. It was clear that the worship leader had prepared these in advance. At MBC the song leader would sometimes quote a scripture passage upon which the song about to be sung was based.

personal experiences described by church members. This supports the theological perspective of a psycho-somatic unity and the CPM emphasis on appraisal.

In the next two chapters, I will briefly address several secondary issues and conclude the thesis with a series of suggested implications and questions for further research.

6 Chapter Six: Striking differences in practice and response

In the final chapter, we will review the original questions of the thesis and draw conclusions. Chapter Six is comprised of several important issues that arose from the ethnographic and constructionist materials that do not neatly fit with the triangulation in Chapter Five. The issues are striking and prevalent enough in the data to warrant mention. Each of these areas bears further study but are beyond the scope of this thesis for substantive engagement.

6.1 Discrepancy between visible emotion and felt emotion

We noted early in the descriptions of the two churches that an outward display of affect was not very evident.⁵⁴¹ In terms of facial expression and body movement, FFBC congregants did tend to show more emotion than those of MBC. Interestingly, even at FFBC, it was a minority of participants, and those who displayed more tended to do so consistently. Such a lack of visible display might lead us to expect that the described experiences of singing in worship would contain few references to affect. This was decidedly not the case. The experience of some level of affect is the norm in congregational singing. In fact, church members suggested that the absence of emotion when they sing is aberrant – a sign of something wrong in them spiritually (not ‘in tune’ with God), intellectually (not thinking or paying attention while singing), or emotionally (being ‘hardened’ to the influence of the Holy Spirit). At FFBC, the perceived hindrance of the Holy Spirit was sometimes viewed as a problem with the quality of presentation by the worship team.

What is interesting about the general lack of observable physical expression of emotion is that the activity is full of affective expectation and potential, as seen in the theological pronouncements and the actual worship activities. Terms like *praise*, *worship*, *celebration*, and *joy* dominate the terminology about music in church services. The lyrics of the songs themselves contain affective vocabulary and encouragement. The music-intrinsic features and perceived emotion invite a physiological and emotive response.⁵⁴² The experience is an active one. People

⁵⁴¹ Rick Warren suggests that such a situation reveals a deficiency in the worship service: ‘If you really want to know if you are using worn-out songs in your services I challenge you to try an experiment next Sunday: Videotape the faces of your congregation while they sing the songs during the service. When people sing the same old songs, apathy and boredom show up on their faces. Predictability has killed more worship services than any other factor.’ [Warren, p. 289.]

⁵⁴² Birgitta Burger and others, ‘Relationships between Perceived Emotions in Music and Music-Induced Movement’, *Music Perception*, 30.5 (2013), 517–33.

are *doing*, not just observing. All of this suggests that an outward presentation or expression of affect should be present.

Among plausible explanations for this situation, the data suggests that the immediate experience that is most consistently evoked in Performative Music-Evoked Affect may be something between emotion (short, intense, recognizable) and feeling (autonomic physiological sensation). There are several reasons for attenuation of affective response to an object or context so freighted with evocative elements. First, it is a common, repeated event. Although we have seen that expectation plays a role in creating a perception of significance, in congregational singing the activity and expectation are *routine*. It is an activity that the congregant enters willingly, with an accepted (and experience-driven) sense of importance, yet it is a recurring activity - every Sunday morning, and in most other public meetings. Therefore, *surprise* or *change* are missing from the activity. Definitions of emotion require something (an object or event) to come to the attention of a person that was not there before. Of course, in a church service, there is a time when no one is singing and, a moment later, everyone is singing, but this is expected. It is like walking a mountain trail and coming upon a patch of lovely wildflowers. Depending on the hiker's disposition, they may respond with a sense of joy or wonder or gratitude. Finding other similar bits of earth along the path may continue to evoke affective responses, but repeated exposure would tend to minimize the strength of affect. Alternatively, as suggested, the response may shift towards a different, less intense category.

We should remember Strong Experiences with Music (SEM) are only mentioned intermittently by participants. Although affect is present in congregational singing, as per the phenomenological data, a new designation may be needed for the kind of response evoked in PMEA. We may wish, instead, to be satisfied with the general term *affect* since the object/stimulus seems capable of kindling a broad range of responses.

6.2 Differences between the churches

Several differences between the churches in the lived experience of worship services raise questions of theory and theology. Also, the materiality of each context bears further reflection. First, we will address the materials of congregational singing and then return to theory and theology.

6.2.1 Music style

In Chapter Four, I delineated the differences between the overall music styles of the two churches. Although the point of this study was not a comparison of the styles, several issues related to the differences present themselves. It is clear that congregants experience affect evoked by their participation in singing their respective styles of music. However, the differing styles may impact the kinds, levels, and influence of affect, which is a fundamental question of this study. The responses in the two churches suggest differences of affective influence based on the kind of music used in two areas: the reception of the lyrics and a sense of the presence of God.

6.2.1.1 Music style, affect, and lyrics reception

Different music styles and evoked affect bring us back to an issue I touched on in Chapter Five (5.2.4.5). Eric Routley references an interesting contemporaneous view by John Curwen, of 19th-century gospel songs: “The American Gospel Hymn is nothing if not emotional. It takes a simple phrase and repeats it over and over again. There is no reasoning, nor are the lines made heavy with introspection.”⁵⁴³ Such a view of gospel hymnody was not uncommon among twentieth-century hymnologists as well, although Routley’s view is a bit more nuanced than many. The gospel song was for teaching – they were ‘songs of testimony and songs of education’.⁵⁴⁴ He goes on to state that the gospel songs ‘were a form of preaching, with a minimal rational and maximal emotional content’.⁵⁴⁵ Certainly, compared to the hymnody of previous centuries, individual gospel songs are more focused and limited in doctrinal scope. Gospel songs used in combination with other gospel songs and earlier hymns seem to create an effect that is both didactic and exhortational.⁵⁴⁶

Contemporary Worship Music may not be created with ‘preaching’ as a goal. Or, it may be more accurate to say that the *kind* of preaching is different: preaching by creating or inducing experience. Perhaps CWM teaches not so much by what is stated in the lyrics as by what kind of experience is evoked.

⁵⁴³ John Curwen, quoted in Erik Routley, *The Music of Christian Hymns* (Chicago, IL: G. I. A. Publications, 1981), p. 137.

⁵⁴⁴ Routley, p. 137.

⁵⁴⁵ Routley, p. 137.

⁵⁴⁶ Ira Sankey, the “father of the gospel song,” frequently refers to the use of older hymns, as well as the new (at the time) gospel songs in the meetings he led with Evangelist Dwight L. Moody. In his descriptions of the services where he sang gospel songs, he always describes the purpose of the song as a means of edification – pushing, encouraging, inviting, correcting the attendees, in response to both the preaching and the content of the lyrics. [Ira D. Sankey, *My Life and the Story of the Gospel Hymns*, Anvil Reprints (New York: Harper & Brothers Publishers, 1907).

Returning to the relationship of music style and the sung words, Frith suggests that rock music was/is created to ‘have emotional, social, physical, commercial results’.⁵⁴⁷ He does not see ‘word-based’ analysis, similar to what I presented in Chapter Four and the appendix, getting at the true meaning of rock music.⁵⁴⁸ This raises several questions regarding the use of rock styles in FFBC’s worship.

First, if there is any veracity to the idea that in rock music ‘words are sounds we can feel before they are statements to understand’,⁵⁴⁹ then is FFBC hindering their goals of discipleship, i.e., *teaching and admonishing*? Is there a discrepancy between theology proper and theology praxis? Motti Regev, discussing the sonic qualities of pop and rock music, proposes the effects in the public sphere of a culture: ‘Indeed, another most salient indicator of pop-rock’s cultural pervasiveness is the presence of its sonic textures and idioms in the cultural public sphere, and thus its immense influence on the affective nature of the cultural environment.’⁵⁵⁰ He then briefly mentions the role of lyrics in that influence: ‘While the lyrics of songs may occasionally provide a platform for articulations of ideas and concepts, in the case of pop-rock it is mostly the sonority of musical styles that plays a major role in the cultural public sphere.’⁵⁵¹

If Frith’s and Regev’s perceptions are accurate to any significant degree, what are the implications for the use of pop and rock styles in Christian worship? Does this suggest a different experience or expectation in the congregational singing experience? We cannot go so far as to suggest that lyrics mean nothing at all. Regev does not suggest that, and, as we saw with the FFBC worship leaders, they were very intentional about emphasizing the content of the lyrics. The pastoral leadership also requires that the theological content of the congregational repertoire be consistent with the stated and preached doctrines of the church. Moreover, the lyrics are being *sung* by congregants rather than listened to.⁵⁵² The words do matter, in terms of selection, service planning, and experience. How much do the words matter phenomenologically?

⁵⁴⁷ Simon Frith, *Sound Effects: Youth, Leisure, and the Politics of Rock ‘n’ Roll* (New York, NY: Pantheon Books, 1981), p. 14.

⁵⁴⁸ Frith, *Sound Effects: Youth, Leisure, and the Politics of Rock ‘n’ Roll*, p. 14.

⁵⁴⁹ Frith, *Sound Effects: Youth, Leisure, and the Politics of Rock ‘n’ Roll*, p. 14.

⁵⁵⁰ Motti Regev, *Pop-Rock Music* (Cambridge, UK: Polity Press, 2013), p. 46.

⁵⁵¹ Regev, p. 46.

⁵⁵² Regev, Frith, and Marcus are speaking primarily about *listening* to rock music, rather than singing it.

One FFBC member's experience quoted earlier touched on this question. The perception of disparate responses – *change of feeling* or *change of action* resonates with the ideas mentioned above:

'Yeah, because—I'm not saying that I am against accompaniment [the band], but the thing is there's a danger, wherein if you hear with accompaniment, sometimes you are just going with the trend, with the beat of the drums. But the thing is, singing God's—singing hymns or songs for God, it should move you to do different thing for God.' (FFBC married man)

A member of the pastoral staff also expressed his thoughts on the role of the musical sound/style. The comments on the *kind of knowing* are noteworthy:

DB: Back to music more directly. The church uses a band with its worship, so pretty much always singing with musical instruments. How important is having the musical instruments to the congregational singing experience? Or what's the difference between having it and not having it?

INTERVIEWEE: I think it's actually a courier. The music, the instruments help paint to us more clearly the glory of God. I think it helps paint to us the glory of God.

DB: The instrumental accompaniment?

INTERVIEWEE: Yeah. It's—the lyrics help us understand the theology of the song, but the instruments, they, they help us focus more or amplify to us the glory of God, the beauty of God portrayed by the songs. So, I think it's very helpful, essential - the musicians and also the instruments, it help us—it helps us experience the glory of God, I think.

DB: Okay.

INTERVIEWEE: Experience in the sense, not just make you understand about it. I don't know if we are—if we define the word experience the same. I don't know if—

DB: Okay, how do you define it in this context, how do you define it?

INTERVIEWEE: It's delighting in the glorious truth that you learned, not just understanding or learning about it, [but] loving it, enjoying it. Not just being educated about the theology but being inspired by it—by the truth that is being proclaimed. And that's it—it's not just, okay, I know God died for me, but delighting in that truth. It's more than just understanding the logic of it but being inspired by its Biblical logic. I think that's experiencing it, just like devotion. When you do devotion, I would always tell them it's not just reading it and just understanding the verb is here, this is the subject, this is the story line, this is the flow, here are the prepositions, here are the

connections. But more than that, delighting in what we are learning. I think that's it, delighting, enjoying it, being inspired by it. I think that's what I mean by experience. (FFBC P2)

The goal of FFBC and other CWM-using churches may be discipleship of a different type – discipling *experience* more than *knowledge* and *action*. Perhaps something similar to ritual emotion – “performance” leading to experience – is entering into practice. This use of music (and liturgy in general) is not a regular part of the case study churches’ stated theology; therefore, FFBC’s theology may, *in practice*, be different from that of MBC. For FFBC, a major goal of congregational music could be a deep, somatic experiencing of God.

The establishment of such a goal does not necessitate that growth in sanctification is excluded.⁵⁵³ However, the effectiveness of CWM may be greater in teaching affect, than a more propositional instruction implied by Sankey’s use of gospel songs. If so, some level of discrepancy may exist between a theological expectation that music is an instrument for ‘teaching and admonishing’ as described in Chapter Two, and music as a tool for creating an experience, which, in turn, ‘teaches’ a congregant’s affective faculty.

6.2.1.2 *Potential problems for practice and theology*

If propositional discipleship is indeed the goal, then the musical language of CWM creates challenges.⁵⁵⁴ Regev suggests that the music style brings an ‘emphasis on mood and emotion rather than on any cerebral meaning’.⁵⁵⁵ He then makes the claim that ‘the moods and affective meanings typically expected to radiate from pop-rock are either those of rage, anger, frustration, bleakness, and despair (which could be interpreted as the “rock” aspect), or those of fun, extreme joy, pleasure, and bliss (which might be interpreted as the “pop” aspect). Jointly, they represent the two extreme poles of pop-rock’s image of

⁵⁵³ Again, I wonder if the experience described by some congregants approaches Tournemire’s non-discursive interaction: ‘Tournemire’s type of artistic imagination is a means of transcendence better able than discursive thought to capture and communicate our tacit knowledge of the mystery of hope.’ [Love, p. 252.]

⁵⁵⁴ As I have already mentioned, a critique of differing styles of music and worship methods in Evangelical Christianity was not an intended aspect of this study. Survey and interview questions never addressed this. Several times in interviews I gently turned interviewees’ attention back to their own experiences with the music in their church when a few of them began to express strong opinions. However, I also did not want to screen out differences of experience and engagement with the music styles used.

⁵⁵⁵ Regev, p. 69. He seems to be implying that such evoked feelings come from the inherent acoustic properties of the music. We might also infer a role for culture in establishing the kind of musical communication at play.

rebellion. On the one hand, upright resentment and critique, on the other hand, hedonism and no regard for conventional morality.⁵⁵⁶ If Frith is correct in suggesting that rock music ‘expresses the body, hence sexuality’⁵⁵⁷ and that it acts, musically, as a symbol of rebellion or freedom and desire,⁵⁵⁸ then there may be a conflict between the style and the church’s stated goal of developing followers of Christ, when being such includes the constraining of particular appetites, dispositions, and desires.⁵⁵⁹

Interestingly, Martyn Percy touches on both an ‘eroticism’ and a non-discursive engagement with God in an analysis of CWM in a group of charismatic churches. First, speaking of a relationship with God, he posits that the power of the music and lyrics of his target churches ‘rests with the theological message. God is available directly and personally to the believer, and does not need to be mediated through a priest, sacrament or *subscription to a certain kind of rational discourse*.’⁵⁶⁰

Secondly, in reference to the overall music/worship experience, he goes further:

And yet the eroticism is not always so sublimated. The power of the movement is partially derived from the intensity of the language, which does have sexual overtones. There is a fervor in the language that speaks of longing desire: to consume God and be consumed. This is a spirituality with a sensuous appetite (the infrequency of the Eucharist in revivalist churches makes the eroticism that much more sublimated). The bride is waiting and longing for Jesus to come to her. The somatic experiences that accompany this revivalism are simply evidence of the anticipation and result of desire, which is projected onto a passionate Christ who (it is said) holds, embraces and caresses his holy ones. It is, in short, a form of romantic fiction.⁵⁶¹

During a brief conversation about contemporary music styles and local languages in churches, the FFBC pastoral staff member quoted above touched on the same meaning in a CWM experience:

⁵⁵⁶ Regev, p. 69.

⁵⁵⁷ Frith, *Sound Effects: Youth, Leisure, and the Politics of Rock ‘n’ Roll*, p. 19.

⁵⁵⁸ Frith, *Sound Effects: Youth, Leisure, and the Politics of Rock ‘n’ Roll*, p. 23.

⁵⁵⁹ The stated mission of FFBC is: “FFBC exists to make disciples who will wholeheartedly follow Jesus Christ the Lord and who will become disciplemakers also.” [‘Faith Fundamental Baptist Church Facebook Page’.]

⁵⁶⁰ Martyn Percy, ‘Charismatic Hymnody - Dictionary of Hymnology’ <<https://hymnology-hymnsam-co-uk.ezphost.dur.ac.uk/c/charismatic-hymnody>> [accessed 16 December 2018].

⁵⁶¹ Percy.

And one of the things also, my personal opinion, why also contemporary music, the idea of thirsting after God, His beauty. I think it's more—I don't know, probably I'm wrong, but it's more clearly—it's more emphasized in a way that people can readily or easily understand - the idea of thirsting after God, yearning, desiring. Although there are times [an older member/leader] said that the lyrics of contemporary music really seem like double meaning, but I think it's more like the book of Psalms, thirsting after God, yearning after Him, just want to spend in His presence, although it's also there in hymns, I think so. But I think—I can't explain it in English, but the intimacy—idea of intimacy with this glorious God. I think it's more evident in contemporary music. I'm not saying that there's also—that the hymns don't have those—that idea, that concept. Just like (singing) “When He walks with me and He talks with me,” but I think looking more for that idea, intimacy with God. I think there are two things that we all need. We're built by God, designed by God for these things. One is to see beauty, and in connection with seeing that beauty, it's being intimate with that beauty and glory. I think that's one of the lessons of marriage, sexual intimacy, that this glorious and beautiful God, He wants to be intimate with us. And I think the contemporary songs do emphasize that more often or clearer. You know, it is more relatable to the [congregation]—than the hymns. Although it's also there. (FFBC P2)

At the end of the interview, the staff member returned to the topic of intimacy and how music helps bring one into intimacy with God. He proposed that the popularity of pop music reveals people's longing for intimacy – the musical style helps to both express and satisfy that urge. Because of this, he felt that pop and rock music was better suited for the church than the hymn and gospel song styles, to bring people into greater intimacy with God.

The idea that CWM is more about an experiential, rather than a propositional, engagement of lyrics is supported in the many FFBC members' descriptions of their experiences. The reception of the lyrics was often couched in terms of *power*. One of the male band members described one such experience this way:

Sobrang — nung first time ko siya narinig — nung na grasp ko na yung lyrics, iba din eh. Ramdam mo yung bigat ng song, ramdam mo yung strong message ng pinapadala ng song. May goosebumps effect na nararamdaman mo na habang kumakanta ka. Talagang na sa harap mo si Lord. [When I first heard and grasped the lyrics of the song, it was different. You could feel the weight of the song and you could feel the strong message that the song was delivering. There

was a goose bump effect that you'd feel while you're singing. It's like you're really seeing the Lord face to face]. (FFBC male band member)

Repeatedly, members refer to *feeling* the lyrics: 'Through the lyrics you can feel the message' (another FFBC male band member). One of the pastoral staff, in answer to the question 'Do you feel like the singing of a song is making the truths clearer or making them realer [sic] or real?' replied: 'It makes us experience.' There may be a level of cognitive dissonance in the thinking of the pastors. The staff member who spoke of music evoking a sense of intimacy with God (quoted above) also said the following:

So it's—I think it's okay for us to make it as our goal to stir up the emotions of the hearers to—as long as we do it, of course, with the power of the Holy Spirit and His enablement. You do it with—by means of the truth. You steer their emotions with the truth. If you do it with something other than the truth, then I think that's not good, what the Bible is saying. And their hearts ought to be influenced by nothing but the clear presentation of the truth of God in His Word. (FFBC P2)

The pastoral leadership at MBC spoke in similar terms, suggesting that emotion helped with the 'acceptance of the truth'. When an MBC male choir member referred to *feeling the message of a song*, he went on to discuss in detail the vicarious work of Christ in the crucifixion. Responses in both churches to a survey question on the impact of singing lyrics compared to reading them can be found in the appendices.

The survey responses indicate some difference in experience or expectation. While both sets of responses mention the meaning of the lyrics *and* strengthening affect, MBC members give more evidence of interaction with the propositional meaning of the lyrics. FFBC responses are weighted much more towards a non-propositional impact.⁵⁶² As stated earlier, lyrics are not meaningless in either church worship experience. Within the FFBC responses, numerous congregants mention the importance of the lyrics, while in the MBC responses, there was some reference to feeling and lyrics, including mention of strong emotions, exemplified by crying. However, the confluence of FFBC's use of CWM and the phenomenological data is suggestive. Differences in music styles seem to influence the kinds of affect evoked, with attendant changes in influence.

6.2.2 Presence of God

In 6.2.1, we suggest that the differing music styles of the case study churches relate to a sensibility of the presence of God in a worship service often mentioned in the FFBC data. This may not seem like an issue of affect - such an experience, expectation, or belief might lead us into Heideggerian considerations of the Other or social theories of ritual and emotion beyond the scope of this study. The issue is included here because church members frequently linked strong emotional experience to a sense of the presence of God. FFBC congregants frequently stated that they sometimes feel God during the singing, and sometimes do not:

Sometimes pag nafeel ko yung awit I feel emotional also kasi nasesense ko yung presence nang Panginoon na sa akin. [Sometimes when I feel the song I feel emotional because I can sense the presence of the Lord within me. (FFBC married man)]

I know that the Lord is there whenever I feel vulnerable, and whenever I'm like crying, I know God is there. So whenever I sing, before, I'm ashamed of crying beside—who is beside in the church. But now I don't care anymore. I'm not shy anymore, but because this is for God. (FFBC middle-aged woman)

By contrast, most MBC responses related the presence of God to his speaking to them or helping them understand the lyrics they sang.

⁵⁶² As can be seen, MBC responses are hardly devoid of reference to the affective influence of singing.

I memorize all the songs from the congregation singing, and then it always bring me to tears. And somehow these songs really set my emotions and also set my mind to hear the message that is going to be—to hear the message of the pastor. It really helps me to focus, concentrate, and prepare my heart. So I really think that songs really help you clear your mind, to prepare your heart. It really has a great impact so that when it's time to read the Bible that day and when it's time for the pastor to start delivering his message, then you're already—your mind is clear and somehow you feel if you are prepared to listen. It prepares us and somehow the effect is that it really prepares me to listen to what the Lord is going to tell me. (MBC married woman 3)

Yeah, same. (laughs) Siguro sa akin, yun nga yung salita ng Panginoon [For me, the Word of God] — for example “Seek ye first the kingdom of God,” Matthew 6:33, (singing) “Seek ye first the kingdom of God.” Pag kinanta natin siya feel natin talaga yung presence ng Panginoon then mas lalo pa natin naiintindihan yung sinasabi ng Panginoon. Lagi Siyang pumapasok sa isipan natin, sa puso natin sa panahon na kinakanta pa natin Siya tapos binabasa pa natin Siya — much better. [When we sing it we really feel the presence of God and then we understand what He says even more. He is always in our thoughts, our hearts in times when we are singing about Him and then reading about Him.] (MBC middle-aged woman)

Within the FFBC interviews, a very jumbled picture emerges from individual perceptions of experiences with God while singing. First, there is the theological consideration. FFBC and MBC's shared historic theological position on God's presence reflects two beliefs. Soteriologically speaking, the Holy Spirit is seen to live or exist within each person at the moment of their conversion. This action is sometimes termed as being 'baptized in the Spirit'. The moment a person 'receives Jesus', 'accepts Jesus as their Savior', or is 'born again', the Holy Spirit, who was instrumental in that conversion, takes up residence in the heart of the new believer and never leaves. Jesus Christ is spoken of in similar terms.

[...] that baptism in the Holy Spirit is a one time experience simultaneous with one's salvation; that individual believers may be filled repeatedly with the Holy Spirit for service, and that the fruit of the Spirit should prevail in the life of a Holy Spirit-filled person.⁵⁶³

⁵⁶³ 'ARTICLES OF FAITH - Manila Baptist Church'.

Let your conversation be without covetousness; and be content with such things as ye have: for he hath said, I will never leave thee, nor forsake thee. So that we may boldly say, The Lord is my helper, and I will not fear what man shall do unto me.⁵⁶⁴

Charles Ryrie, an influential theologian in the training of Baptist pastors, presents a thorough argument for the continual indwelling of the Holy Spirit.⁵⁶⁵ The theological background of these churches includes the concept of a continued presence of God in each believer.

The second belief, coming from ecclesiology, is that when a group of Christians gathers for worship, God will literally be present in the worship service.

Having been led, as we believe, by the Spirit of God, to receive the Lord Jesus Christ as our Savior, and on profession of our faith, having been baptized in the name of the Father, and of the Son, and of the Holy Ghost, we do now, in the presence of God, angels, and this assembly, most solemnly and joyfully enter into covenant with one another, as one body in Christ.⁵⁶⁶

For where two or three are gathered together in my name, there am I in the midst of them.⁵⁶⁷

According to these individual and corporate perspectives, God is always 'there', regardless of an individual's sensation of that presence. However, FFBC members refer to a sudden change of sense - that God is suddenly present in a different way or has come in during the singing.

It's not about di mo S'ya naririnig, naramdaman mo S'ya. And you felt it real, and you know it's real. Plus you know it's real, and you felt it, and it is true and buhay yon eh. Nasayo yun eh, parang di mo talaga sya mae-explain. I think it's warm and comforting talaga. That's what I feel during that time. [It's not about you won't be able to hear Him, you feel Him. And you felt it real, and you know it's real. Plus you know it's real, and you felt it, and it is true and it's alive. It's in you and you can't really explain it. I think it's warm and comforting really. That's what I feel during that time.] (FFBC single man)

⁵⁶⁴ *King James Version*, Paragraph edition (Cambridge University Press, 1900), Hebrews 13:5-6.

⁵⁶⁵ Charles Ryrie, *The Holy Spirit* (Chicago, IL: Moody Press, 1965).

⁵⁶⁶ 'ARTICLES OF FAITH - Manila Baptist Church'.

⁵⁶⁷ *King James Version*, Matthew 18:20.

Pag kinanta sa congregational nafeel ko na ang Panginoon ay na sa presensya, and sometimes nagiging emotional sa kanta na yun kasi nafeel ko talaga. [When the congregation sings I feel the presence of the Lord and sometimes I get emotional because I can really feel.] (FFBC married man)

Singing God's Word make you emotional, because maybe one of the reason that makes you emotional is because the hymn—the hymn that's being added to the Word, like (singing) “God is wonderful, God is —” so, you know, you can really feel the presence of God upon singing those words. (FFBC married man 2)

I really feel the presence of the Lord. I know that the Lord is there whenever I feel vulnerable, and whenever I'm like crying, I know God is there. (FFBC middle age woman)

The jumbled picture in FFBC experiences is made more confusing by the varieties of individual descriptions. Some suggest that God is an active participant in the worship event. Others speak of ‘seeing’ him in a visceral, but not a literal way. A few viewed a sense of the presence of God as enabling them to worship, so the presence of God precedes worship. Several implied that a strong emotion experience helped them to realize or feel that God was there. In nearly all the accounts, Performative Music-Evoked Affect played a seminal role in understanding that God had entered into the worship experience, suggesting that he was not there before that moment. For many, the presence of an SEM was evidence that God was there.⁵⁶⁸

DB: Okay. How could you tell the presence of God [was] there? What told you that God was there?

MIDDLE AGE LADIES SMALL GROUP: Umm—

DB: That's hard, I know.

MIDDLE AGE LADIES SMALL GROUP: Ang hirap. Pero nandoon nalang nabigla na talaga akong umiyak nang umiyak. Di ko

⁵⁶⁸ A related idea is a sense of intimacy with God. One FFBC male band member raised the issue:

DB: So taga-saan ang emotion [where does emotion come from?], where does the emotion come from in worship? Like if you—you just said without emotion that it's dry. So where do you get the emotion, or how do you get the emotion?

3 BAND MEN: 'Siguro, yung emotion ay intimacy. Kung gano kadeep yung intimacy mo with God — [Perhaps emotion is intimacy. How deep your intimacy is with God]'

Martyn Percy briefly explores this topic in a Charismatic church context. [Percy.]

maexplain kung bakit ako iyak ng iyak. [It is difficult. But that's the time I just suddenly broke down crying. I can't explain it (why I was crying) though.] (FFBC middle-age woman)¹

MBC participants painted a somewhat different picture.⁵⁶⁹ Very few congregants described the same sense as the FFBC members. Instead of referring to the *presence* of God, numerous MBC members described a sense of God *speaking* and working. Referring to the impact of words and music combined, one member felt:

[...] if it's with melody, it's with the emotion of the body. And I have a belief that if it's just the melody, it's just the body, but if it's with the word, the Holy Spirit is touching this. (MBC single woman)

She continued to clarify her thought:

I think if you really just know the lyrics, if your [inaudible, probably *heart*] is right it would be really – it's the Holy Spirit that's working upon you, if you know the lyrics.

A choir member struggled to untangle the sense of God's presence and work, again focusing on his grappling with the lyrics:

I think because I know the truth, and I think when I was singing it, I'm singing it in my heart, I think God was speaking through me that song reminding me the truth until I was remember the parts of—because it's very (inaudible). And also there's a song make me experience in God, the specific song is "Name of Names", which speaks of different covenants of Noah, Abrahamic covenant, Noahic covenant and also you can see—in that the message of the song is about calling God's people, Noah, kasi, [because] for me I can still remember the song because—I can remember how God called me. And that's how I like the song, and also there's a greeting, God's faithfulness in our church and it became a great impact. I don't know it became a great impact, but maybe it's God's working in—the Holy Spirit is working through the song by meditating [on] the piece, and I think the composer or writer of the piece is — I can't express. I think the, yeah, hymn itself speaks [even if] I don't know the person [composer]. (MBC choir man 1as)

⁵⁶⁹ There were a few MBC respondents who described heightened experiences similar to those of the FFBC members, but the context was not congregational singing. Choir members recounted strong emotion and the sense of God's presence during a choir concert where the songs were from the contemporary genre.

Of course, this would imply the presence of God, but there was very little description suggesting a significant change in that presence, or that the presence became, at times, visceral, and other times not. Some did suggest a sense of connecting with God, which might be similar to FFBC descriptions, but the language and imagery used are very different. God is seen as speaking through the lyrics. Emotion does not seem to be central to the sense that God is working or speaking.

Here we have one striking difference between the responses of the two churches. For FFBC members, there is a sense that the *feeling* of the presence of God plays a prominent role in the singing experience. MBC responses suggest that God *speaks* through the singing, rather than unusually or noticeably inhabiting the place of worship and the worshipper.⁵⁷⁰

This contrast suggests broad questions. Does PMEA create an openness or a greater sensitivity to realize that God is there (and has been all along)? Alternatively, since the FFBC experience seems to be different from what is described by most MBC members, has there been a change in thinking about the nature of God's presence – that he actually comes and goes in response to his will or the believer's action? If the latter position is commonly held among FFBC congregants, does that signal a theological shift about the presence of God? Perhaps there has been an intentional shift of theology within the leadership that has been taught to the congregation. If that is the case, then the expectations might lead toward the kinds of experiences FFBC members describe. Similarly, such a shift could arise as church members appropriated a position different from that of the church.⁵⁷¹ Perhaps there is a nuance to the original doctrinal position that is not clearly expressed in official statements. In other words, the difference of experience between the two churches could be precipitated by a conscious change of doctrine or the different experience. Also, differing music styles may be triggering a change of doctrine.

Should this entire discussion be a part of the broader issue of the intersection of emotion and thought? The challenge here is that the FFBC responses focus on SEM, not affect experience in general. Is the 'different kind of thinking' described in 5.2.2 adequate to account for this particular experience? The

⁵⁷⁰ Ryrie emphasizes the concept of the presence of God in a Christian without necessitating a sensation of that presence. See Ryrie, chap. 12.

⁵⁷¹ Christian radio, Internet sites, and popular books are readily available in the Philippines.

description above suggested a knowledge where affect enhanced, deepened, enlivened, or ratified a *proposition*. In other words, I know certain truths or understand the proposition of the lyrics, and when I sing them, affect is enjoined so that I understand more clearly or sense the reality of the propositions. The FFBC experiences suggest a strengthening of *non-propositional* thought.

Does the ‘presence of God’ experience, as described, promote a type of knowing where ideas *follow* feeling? I feel very strongly - I know that I am participating in a worship experience and am, by definition, approaching God; therefore, the ideas or truth statements inform the experience and I know that God is here. What does it mean if some in the congregation feel the presence of God, and others do not? Or, does the experience described in 6.2.1.1 suggest that propositional engagement with the lyrics is not really a result of PME in a CWM environment?

The experience of sensing God raises profound questions for emotion theories, including the CPM, in relation to an Other. It is already clear that affect can be evoked by exposure to external objects and events – things, people, that are not materially a part of a congregant. In addition, the exposure to an external object may happen internally, i.e., the *memory* of a frightening experience with a dog. Arguably, the memory is the event, but it is the memory of something perceived as separate from the self. Perception itself is bound up with the senses, and a mental phenomenon always has a physical referent, even if the referent does not exist in actuality. Questions of sense, perception, and presence should all be explored further via the CPM.

6.2.3 Auditory experience

The final significant difference between the two churches I will discuss came through self-reflection about the auditory experience. As I described in Chapter Three, the soundscapes of congregational singing in the two churches were quite different. At FFBC, I could hear the band very clearly and at a high decibel level. What I could not hear was my own voice. Even the sense of hearing from within myself was almost completely overwhelmed. Also, I could hear only a very little of the people around me. In some ways, this is a very immersive experience. The brighter lights on the stage and band, dimmer lighting over the congregation, large screens with lyrics projections, crowded seating, and the high volume of the band combine to immerse the congregant visually, physically, and acoustically. For a participant who is willing to engage in this environment and sing, there is the sensation of being engulfed. This can be an exhilarating and satisfying experience. I sometimes felt like I was caught up in the overall experience and carried along through the worship set.

At the same time, I felt a real sense of isolation and disembodiment. Perhaps because I could not hear the people near me, and only slightly hear the congregation as a whole, I had no sense of being connected to others, no sense of being a part of something bigger, like a body. Ironically, while feeling carried along and immersed, it felt very individual.

My experience seems to be shared by FFBC members who spoke of the worship time as being connected directly to God, entering personally into God's presence. The congregants around them could be a distraction from worship (thus the frequent shutting of the eyes while singing). Creating an individual, actual connection with God also seems to be a part of the goal of the music/worship style incorporated at FFBC.

One slightly disconcerting aspect of the socially isolating feeling was that I could not hear *myself*. As none of the FFBC participants mentioned this in the descriptions of their experiences, I will not project this particular aspect beyond myself. Participants were never asked if they could hear themselves. It was strange to be singing and not be able to hear myself. Sometimes I wondered if I was actually singing. Other times I felt like I was observing myself sing as if I were observing someone else. To have no sense of self during such a whole-person activity was unusual. If concepts of embodied emotion and cognition are correct, affective experience is a part of sense-making – the experience of affect stimulating the sense of being, as a being – then my own experience suggests an interruption of that process.⁵⁷² In other words, the sense of my *self* during my participation

⁵⁷² Colombetti, 'Enaction, Sense-Making and Emotion'.

in the affect-evoking experience diminished. Instead, I perceived an increased sense of an *otherness* of myself, that I was observing me singing, rather than singing and observing my experiences while singing. This seemed to distance me from any depth of affect.

The MBC experience is quite different, as per the audio description in Chapter Four.⁵⁷³ Like FFBC, in the MBC worship service, I can hear the song leader and the piano/organ clearly while I am singing. The similarity stops there – the volume level of the sound system at MBC is much lower. I can hear some individual voices around me and also hear the whole congregation as a unit. There is a sensation of being integrally part of something bigger than myself, but I do not sense any separation or isolation. Theologically, these two experiences may suggest avenues of inquiry into the differing engagements with the lyrics and with God, already discussed.

With regard to emotion theory, the person experiencing the emotion is a co-center of focus with the object/stimulus. We should remember that even when the object/stimulus is interior, it is still understood as something that a person is exposed to or observes, which is then evaluated. In my experience of self-separation, I am observing myself engaging in an action that is itself an object/stimulus. What am I then evaluating and responding to? In this situation, is affect evoked by the evaluation of a singing experience directly, or evaluation of the self as “it” is engaged in the activity of singing?

There may be another option: strangely, my experience at FFBC may sometimes, and subtly, have shifted the experience of congregational singing from PMEA to RMEA. If a congregant becomes an observer in a CWM service, as was my experience, they are, perceptually, *hearing* the singing of the worship team only (mostly). Therefore, they are entering a receptive music-evoked affective context. Such an idea muddies the waters of music affect and might be worthy of a broad phenomenological study.

6.3 Conclusion

In Chapter Five, I noted the significant level of similarity in the experiences of the members of both churches. The phenomenological information collected was broad enough to see evidence of several processes that comprise the Component Process Model and suggest

⁵⁷³ I should note here that I have much more personal experience in the MBC musical / acoustical environment than that of FFBC. Because of that, I have tried, here, to be as accurate and objective as possible about the actual materiality of the sound, and my reactions to the experience. Because of my less-than-balanced history with the two styles, and because these ideas are drawn out of my own lived experience rather than that of the congregants, I include this section as suggestive of a possible line of future inquiry.

that there is a strong link between the experiences of congregants and their theology of emotion and music. Those conclusions are discussed further in Chapter Seven.

In this chapter, I have noted two interesting discrepancies. One, the contrast between the lack of visible display of emotion and the ubiquitous experience of affect was not anticipated. The other - the difference between music and worship styles of the two churches, was known and sought in the planning of the study. Although models of emotion emphasize a physiological manifestation, Performative Music-Evoked Affect suggests the need to account for the impact of physiological activity during the approach to an object/stimulus. When the object/stimulus itself is a physical involvement by the person whose emotions are being examined, that involvement must be factored into the understanding of the affective response.

The possible differentiation of experiences because of differing music and worship styles, as briefly explored above, may raise issues with the CPM. It raises a theological question: is there a nascent divergence of theology between these two churches? Significant difference in musical language and practice may suggest this.⁵⁷⁴

⁵⁷⁴ It is not unprecedented for a significant theological shift to be precipitated by a change in music and worship style. Povedák explores the relationship between music/worship practices and theology proper, suggesting the transference of beliefs from Protestant Pentecostal and Charismatic Christianity into Hungarian Catholicism, in part, via the use of CWM. [Povedák]

7 Chapter Seven: Summaries, conclusions, and suggestions for further study

The purpose of the research behind this thesis is to explore several questions:

1. Do participatory events evoke emotion in the same way as passively perceived events? More specifically, is *emotion* experienced in the act of congregational singing?
2. If emotion, or some other affect, is experienced in congregational singing, how does the lived experience compare to the definition of affective experience described in appraisal theories of emotion?
3. If emotion is evoked in the congregational singing experience, what effect does it have in the participant?

Put simply, the answers are:

1. yes, congregational singing evokes emotion;
2. the emotion or affect fits the appraisal theory definition, but not exactly; and,
3. performative music-evoked affect creates different ways of thinking; it creates a noticeable but not always intense experience; its effects seem to linger long after the singing experience; for one congregation, it creates a doorway to an experience with God

Chapter Five details the answers to these questions from the phenomenological material. First, the experience of emotion or affect is clearly attested to, even though observable emotion is largely missing. While participants and pastors sound an occasional ambivalent note, all congregants indicate that they experience affect while singing in church. Second, all five of the processes of the Component Process Model seem to be evident in the descriptions of those who sing in these churches, lending support to the theoretical framework (see Chapter One – 1.1.2.1). Of particular note are the appraisal and action tendency components. Since the experiences seem to satisfy the design features, it can be reasonably concluded that congregational singing does evoke emotion. Third, congregants spoke of the strong influence of affect in music in three ways: one, on their thoughts during the worship service; two, on their reactions to the ‘real-world’ events in life; and, lastly, on their sense of the presence or voice of God while singing.

From the start of the study, the similarities and differences between PMEA and RMEA began to appear. Although PMEA is, by definition, an active engagement with an object/stimulus, several features *are* similar to passive exposure to stimuli, as found in RMEA. For example, congregants choose to direct their attention to music since theology has pre-determined the importance of music in worship. Perception of significance exists and directs attention, although the act of directing attention is also partially volitional in

the church setting. Theologically speaking, the ‘inner bent’ or motivational vector of a congregant drives both the attention and the response.

Other features of PMEA are quite different from RMEA, complicating the issue of object/stimulus. First, a church member is directing their attention to an object or event that they are actively, knowingly creating. In CPM, the evaluation of an object or event is the stimulus of an affective response. Perception of significance directs the attention and attenuates the strength of the response (to a certain degree), but it is the evaluation of the event, almost simultaneous, but clearly after initial exposure, that evokes response. In congregational singing, the congregant has already evaluated the event before they are “exposed” to it. Since an evaluation has taken place before exposure to the object, is there an affective response before exposure? Is the object re-evaluated in the process of exposure?⁵⁷⁵ Of course, the regulation (acceptance, adjustment, rejection, or replacement) of emotion is an integral part of the affective experience, but emotion models uniformly see this beginning after an initial reaction. The active, volitional nature of PMEA suggests a more pre-determined type of response than that of RMEA.

Second, in PMEA the affective experience in congregational singing seems to be more narrowly focused and deep, rather than physically intense or outwardly observable. The interviews indicate that intense physical manifestation, such as crying or feeling overwhelmed, is occasionally present, but these occurrences were generally exceptional. This relative scarcity, in the context of overwhelming evidence for affective experiences overall, may be caused by the fact that the object/stimulus is itself a physical activity. The various neuro-physiological sub-processes that might otherwise be involved in the feeling aspect of the affective response are otherwise engaged, thus minimizing this aspect of the experience.

Descriptions of affect in congregational singing in these churches seem to suggest that a strong physiological feeling is not an essential element of a deepened, focused affective response. The descriptions of many congregants suggest that cognitive processes strongly drive affective experiences. These processes may act cumulatively as if layers of affect are laid down as a deepening foundation that continues to be influential long after the first singing of a song or an unusually strong feeling connected with the song.

The experiences of congregants suggest that the presence of strong feelings may not necessarily indicate the strength of affective experience or its duration of influence.

⁵⁷⁵ I do take some caution here, noting the dynamic nature of emotion. At this point, I refer to the initiating moment.

Conversely, strong outward or observable affect does not suggest a particularly deeper or more long-lasting affective experience.

Third, a serious challenge in examining PMEAs via the CPM relates to the issue of *exposure* to an object/stimulus. Appraisal theories are predicated upon a stimulus/object that is external and where appraisal is, in part, passive or receptive.⁵⁷⁶ The theological statements seem to describe a similar approach to affect. A person is exposed to something – a word, a person, and memory – and this exposure may be accidental or intentional. We may *choose* to listen to a particular piece of music, watch a television program, or visit a cemetery where the body of a dead loved one is interred. In like manner, we may be walking in a mall, brooding over a cup of coffee at a *carenderia*, or scanning a batch of news headlines on the phone. In either type of situation, we come into the presence of a variety of potential stimuli. Previously established perceptions of significance will drive our attention towards some of those stimuli and not others. Although we choose to enter into an activity that exposes us to objects, it is the perception of significance that directs our attention to *one*, and it is also that perception that drives our response.

The experience of PMEAs in congregational singing does not fit this aspect of CPM because the object/stimulus is an activity *entered into*, rather than an object happened upon. Since the presence of perception of significance precedes the activity in congregational singing, the act of *choosing* to sing strengthens the presence of perception.

Since we *engage* in the object/stimulus, we are not *arrested* by it, as in normative emotion experience. For example, upon walking past a bakery, the sight of someone eating a particularly good piece of New York cheesecake might evoke a sense of joy and desire. On the other hand, if I purposefully sought out the bakery, walked in, bought, and then ate said dessert, it is likely that the sense of joy would be stronger, a sense of satisfaction replacing desire. In short, the affective response is altered by the nature of exposure to the object/stimulus.

Fourth, responses are more strongly voluntary and desired. Congregants are open to the guidance and instruction of pastors and worship leaders, the influence of the church, and their own desire for the experience. Importantly, all of this precedes the activity (singing) itself. Of course, responses are also involuntary – based on past experiences, innate music expression, mood at the moment, and other autonomic and pre- or non-cognitive aspects of affect. Such processes are always present, but in congregational singing seem to be

⁵⁷⁶ Memory or thought can still be external or separate in that a person can focus on something that they did not necessarily activate or create.

mitigated. That limiting or lessening of influence may come from both the strong inclination (inner bent) and the physiological nature of the activity.

Finally, sometimes congregational singing does not seem to evoke affect that is noticeable to the church member themselves. This is contrary to the ‘final’ component of the CPM – categorization or labeling.⁵⁷⁷

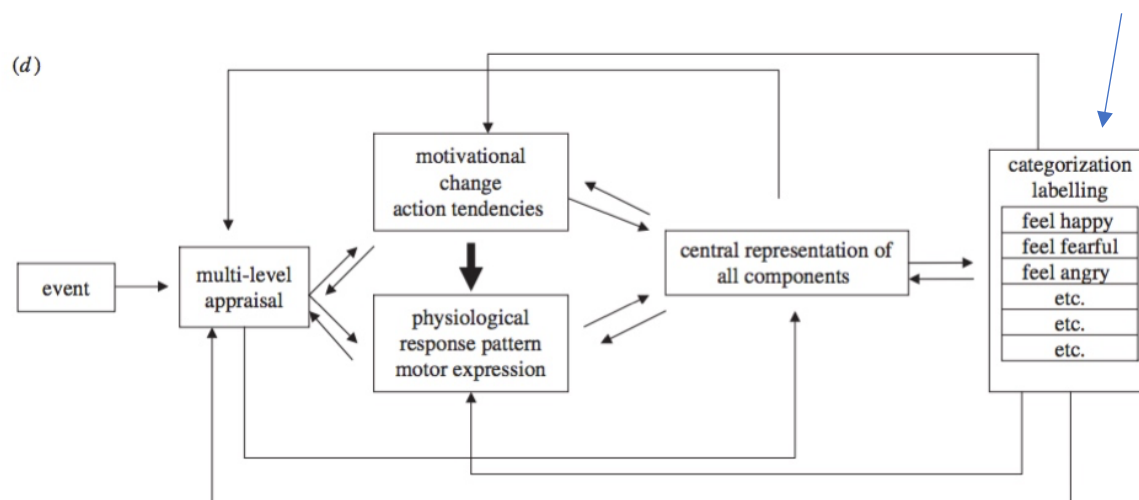


Figure 11: Scherer, Klaus R., 'Emotions Are Emergent Processes: They Require a Dynamic Computational Architecture.', *Philosophical Transactions of the Royal Society of London. Series B, Biological Sciences*, 364 (2009), 3459–74, p. 3461. Used with permission.

In attempts to encourage a phenomenological re-living of experiences, frequently, the descriptions were of a more general nature and specifically remembered instances were rare.⁵⁷⁸ The interviews and surveys give ample support for the idea that all respondents believe that singing is connected to their emotions, but the *perception* of change, which is fundamental to the CPM definition of emotion, seems to be missing in the experience at times. This may suggest that congregational singing evokes responses along an affective spectrum, rather than emotion exclusively. Changes are likely happening in the five organismic subsystems detailed in Chapter One that do not rise to a level of conscious

⁵⁷⁷ The term 'final' is used loosely, in that Scherer recognizes the dynamic and repetitive nature of the components' functions during the experience of emotion.

⁵⁷⁸ In studies of RMEA, similar responses were noted: 'It was also mentioned that in many cases, music does not produce strong emotions but rather subtle, almost fleeting, affective states without a definite quality (such as "being moved").' [Eduardo Coutinho and Klaus R. Scherer, 'Introducing the GENEVA Music-Induced Affect Checklist (GEMIAC): A Brief Instrument for the Rapid Assessment of Musically Induced Emotions', *Music Perception*, 34.4 (2017), 371–86 (p. 372).]

cognition. However, at times, they do rise to the level of recognition and categorization.⁵⁷⁹ A performative music experience may not always evoke *emotion*, but probably always evokes *affect*.

7.1 Insights for emotion theory

While the phenomenological data supports the Component Process Model, it also raises questions for the applicability of the framework for Performative Music-Evoked Affect. As the CPM continues to be developed as a ‘theoretical model [...] to guide empirical research’,⁵⁸⁰ phenomenological research may provide guidance in return. The study of PME in congregational singing suggests that the CPM needs to either expand or become more nuanced in several areas.

First, the question of the object/stimulus needs to be addressed since performative experience requires that the object is an activity of an individual that they then appraise and respond to. At the very least, the autonomic physiology and motor expression components are decidedly influenced in ways not applicable in RMEA.

Second, the issue of cognition and judgment grow in complexity when we take into account the effect of affect on thought. While avoiding a view of disparate faculties within the human make-up, we can recognize the significant role that affect plays in thought. The frequent reference by church members to a deeper or different kind of knowing should be explored with an eye toward what happens in the appraisal component. Accounting for a change of cognition during exposure to an object/stimulus suggests that the processing of the perception of that object may be significantly changed in the course of the dynamic experience. While the CPM already embraces the interactive nature of the components on each other and the non-linear interaction between the processes, perhaps information derived from PME could strengthen an understanding about how conscious cognition is influenced by affect.

A third area where the study of PME in lived experiences may help nuance the CPM relates to the action tendency or *urge to act*. Congregational singing includes a conflicting element – sung lyrics. Since part of the repertoire includes lyrics of a motivational nature, the ability to examine this component process in relation to the experience of singing

⁵⁷⁹ Klaus R. Scherer, ‘Emotions Are Emergent Processes: They Require a Dynamic Computational Architecture.’, *Philosophical Transactions of the Royal Society of London. Series B, Biological Sciences*, 364.1535 (2009), 3459–74 (p. 3467). *Categorization* is sometimes referred to as *verbalization*.

⁵⁸⁰ Scherer, ‘Emotions Are Emergent Processes: They Require a Dynamic Computational Architecture.’, p. 3462.

becomes more complicated. Differentiating the role of the lyrics, empathy, exhortation by worship leaders, and other elements present in the experience from the act of singing may not be possible. Therefore, the action tendency may become a less reliable process for understanding PMEA. Perhaps such issues might be overcome by collecting phenomenological data from other kinds of performative group singing experience, such as communal singing at a football match, a class reunion, a karaoke party, or a non-Christian religious observance.

Lastly, we discovered that one aspect of the appraisal component – perception of significance – seems in need of revision if the CPM framework is to work effectively for PMEA. Congregants have already established a strong perception of significance before being exposed to the object which they will evaluate, suggesting a more deterministic experience than that of RMEA. Perhaps due to this, the autonomic physiological component seems to be minimized in the experience. In addition, PMEA, by definition, requires a participant to *participate* – to enter into an activity that becomes the object/stimulus. The CPM is predicated on the idea that attention is arrested first, and then guided by the object/stimulus; but within congregational singing, people enter the experience voluntarily, with a strongly conscious expectation and desire for that experience. This may suggest that some effect of the non-conscious sub-processes are in conflict with the conscious expectation.

Because of the previous issues, and the fact that the lived experiences of congregants often do not include a particularly strong emotion experience, I suggest again that the term *emotion* may not be the best term for what performative experiences evoke.⁵⁸¹ The specific emotion experienced in PMEA may be different from what might be expected in an RMEA situation, or the eventual manifestation of the evoked affect may be delayed or significantly different. Put simply, *listening* to a sad song and *singing* a sad song may evoke different responses.

⁵⁸¹ There is some support in current trends in appraisal theory for the more fluid term *affect*. Eduardo Coutinho and Klaus R. Scherer, 'Introducing the GENEVA Music-Induced Affect Checklist (GEMIAC)', *Music Perception: An Interdisciplinary Journal*, 34.4 (2017), 371–86. Scherer's definition (and most definitions) of emotion suggests a relatively brief duration and, possibly, ephemerality (shallowness of the experience), but the responses suggest something different. MBC responses indicate that Scherer's limitation of emotion to a short duration is inadequate (especially if residual impact – the response which often appears days later – is factored in). Also, both churches' views on the active presence of the Holy Spirit in public worship suggest that participants are not necessarily expecting an immediate experience. Congregational singing seems to predispose, prime, and prepare the believer for response or obedience.

Before leaving this conclusion regarding emotion theory, we should recognize several alternate possibilities. While the suggested refinements to the Component Process Model reviewed above are worth consideration, we may also view those perceived weaknesses as potential weaknesses in the methodology of this study. Follow-up research of a participatory event as emotion-evocation could take into account this possibility. Since the developing 4E views of cognition and emotion are being used as an extension of the CPM and similar quantitative research into the neuro-physiological nature of emotion, perhaps the data of this study could be revisited with that as its primary grid.

Because of the challenges and complexity of studying participatory events as emotion-evoking, I continue to suggest that phenomenological tools are an effective means of exploration. The context that congregational singing provides make it a rich field for research. Such study should also be useful in the continual refinement of emotion theory frameworks.

7.2 Insights for theology

In Chapter Two, we examined the theological underpinnings of the case study churches in the areas of emotion and music. The comments of members and pastoral staff echoed the themes. Emotion is viewed with some level of ambivalence but is seen as a normal and expected part of what it means to be human. In addition, music evokes affect, which is integral to worship. Lastly, church music is a tool for spiritual growth. There seems to be a strong resonance between perspectives and experience.

With regard to the inclusion of theology in the study of affect in congregational contexts, we have already noted the important role that expectation plays in appraisal. The case study churches' theological perspectives on music in worship, when considered in light of the CPM, suggest that congregational singing is of great affective significance. Because of this, researchers in the experience of emotion in congregational studies should take greater interest in the underlying beliefs of church members, both from the embedding culture of a particular church, and that church's individual culture. Christian churches view themselves, in varying degrees, in light of the original Greek term – *ecclesia* – a group called out of the predominant culture or world. In this regard, an understanding of theology will need to be much more nuanced than is often the case in such research. Christian theology, as noted in Chapter Two, is hardly a monolithic body of thought on any topic or practice.

In Chapter Six, several important issues outside of the primary considerations of the study were raised. Although the churches were selected because of their similarities, they were also chosen because of one significant difference. The musical materials and worship

experience are considerably disparate. The experience and influence of affect in each church could be reasonably expected to be different in some fashion, as noted. More triangulated research is needed to explore this area. Radical differences in music style usually indicate radical differences in thought and experiences. To paraphrase G. K. Chesterton, can there be any real unity of spirit between ideas or theologies that produce music so different from each other?⁵⁸²

Because of this, it is not surprising that debates and divisions, often heated, have accompanied most discussions about music style in Christian worship. Such has been the case almost from the founding of churches in the post-apostolic period onward. When we approach this division within the case study churches, from the perspectives of emotion theory and theology, we might be justified in an expectation of finding radically different *experiences* between the churches. Those differences warrant further study.

The richness and complexity of performative musical experiences as the object/stimulus of affect suggest an order of complexity in the processing of all the components. The final direction of affective experience will be established in several ways: by perceived significance, by expectations established beforehand, by the sonic nature of the music itself, and by active participation in the experience. The establishment of responses will become a part of the neurophysiological subprocesses of affect so that patterns of experience will create a further level of non-conscious expectation and automatic physiological responses conditioned by the four items mentioned above. As each church continues its own musical practices, the experiences are layered in the faculties of each congregant. This may suggest that the individual experiences of congregants in the two churches will grow more distinct over time.

For FFBC, the conscious sensation of affect seems to become a focal point or an crucial component – to be desired, sought after, or achieved. For MBC, affect seems to be assumed, and only sometimes consciously sensed, and the purposeful achievement of affect does not seem to be the goal. This situation might raise several questions:

1. Does the difference of experience described suggest that one style of music is more effective than another at achieving the stated theological goals for music?

⁵⁸² “There cannot be any real community of spirit between forces that produced symbols so different as that.” [Gilbert Keith Chesterton, ‘Orthodoxy’, in *Heretics / Orthodox* (Nashville, TN: Thomas Nelson, Inc., 2000), p. 283.]

2. Do the different experiences suggest an existing distance between the theologies of the two churches? (In other words, is the purpose of music the communicating of doctrine and encouragement to follow it? Or,
3. Is the purpose of congregational singing to bring people into an 'encounter with God',⁵⁸³ 'feeling the presence of God',⁵⁸⁴ or 'Sometimes when I feel the song, I feel emotional because I can sense the presence of the Lord within me.'?⁵⁸⁵

When FFBC members speak of 'intimacy with God'⁵⁸⁶, do they mean the same thing as the MBC congregant who states 'Sometimes as I am singing I fully try to understand the words when I connect it to my relationship with God; the meaning of the words really [reveals] my present relationship with God'?⁵⁸⁷ Does *edification* include an experience of knowing God or feeling him in a visceral, even physical way? Is that part of the definition?

Although the scope of this thesis does not include a broader examination of the theological issues mentioned above, we have been able to examine the stated expectations and goals of each church and the extent to which the lived experiences are consistent with goals and beliefs about affect and music.

Similarities of experience between the two Filipino congregations have given us insight into the usefulness of an appraisal theory of emotion. That emotion framework was effective in exploring PME in the congregational singing experience, with the caveats and suggestions already discussed. The *difference* in expectation and experience between the churches is perhaps one of the most interesting aspects of the study. Given the amount of attestation to the different experiences regarding the presence of God, two questions arise:

1. Is there a difference in the theological perspectives of the two churches on emotion and the purpose of music in worship that would drive the disparate perspectives on engaging God? Or,
2. Do the different styles of music drive different affective responses which influence the individual experience?

The FFBC data gave potential evidence for an existing theological shift. However, it does not appear that the church has made a formal change in doctrine. Music-induced affect

⁵⁸³ FFBC music leader.

⁵⁸⁴ FFBC middle-aged woman.

⁵⁸⁵ FFBC married man.

⁵⁸⁶ FFBC band member.

⁵⁸⁷ MBC woman.

coming from the church's use of CWM may be significantly different enough that the shift to it, which predates any hint of theological shift, is subtly influencing the theology of the congregation. I suspect that the latter may be the case, although a more directed study of the issue is needed to come to a more conclusive position.

7.3 Conclusion

As mentioned in the Introduction, congregational studies struggle with the 'uneasy relationship' of disciplinary boundaries. One hoped-for result of this thesis is that it may further develop a model of research that could be replicated to explore other aspects of the congregational experience.

Congregational singing is a meeting place – a liminal space where text, score, community, desire, experience, expectation, resistance, conscious and unconscious cognition, and other elements meet to create an extremely rich affective experience. Increasing knowledge of the lived experience of such an activity can be used to refine emotion theories. The knowledge gained through such research will give churches and other organizations that practice communal singing greater insight into the influence and effectiveness of the activity.

The Component Process Model is a robust framework that is very suitable to the study of the experience if that framework continues to be refined and expanded. With a constructivist consideration of the object/stimulus, additional insight from 4E theories, and greater attention to the stated and practiced theology of individual congregations, we can more deeply explore the lived experience of billions of people as they participate in an activity that has engaged humanity across the span of culture, language, geography, politics, philosophy, and religion for millennia.

Beyond the immediate foci of this thesis, the results of the research suggest the need for more robust theories of music and emotion in performative situations. Innovative interdisciplinary methodologies must be further developed to explore lived experience. Those methodologies require increasing degrees of ecological validity without a loss of the benefits of quantitative approaches or the demeaning of belief systems. Research in congregational studies must incorporate a more disciplined accounting of the stated and practiced theologies of each group studied. Perhaps an investigative "middle ground" can be found where researchers may avoid the pitfalls of too much personal investment or too little.

I likened the study of affect to a large, three-dimensional jigsaw puzzle. Perhaps it is more like a mosaic within a mosaic. As we look intently at one tile, we discover that it is actually a mosaic of its own, needing closer examination, with frequent opportunities to step back and remind ourselves of the bigger picture of the faculties that make up our being. This research is offered with the hope that it will aid in clarifying both views and refine the tools needed for future exploration.

8 Appendices

8.1 Appendix A: Descriptions of Typical Church Services

In the first part of Chapter Four, I presented a brief description of Manila Baptist Church and Faith Fundamental Baptist Church. Although this is not an ethnographic study, the elements of *expectation* and *attention* play a significant role in most definitions of emotion. An understanding of these churches, framed by their own theological perspectives, as discussed in Chapter Two, should help us to avoid the mistake Tia Di Nora warns of: ‘too often, music is thought of as a stimulus capable of working independently of its circumstances of production, distribution and consumption.’⁵⁸⁸ She was referring to the listening experience, but the concern is well-taken.⁵⁸⁹ In this appendix, I will continue to sharpen the contextual picture of the music experience in both churches by describing the general order of service and a detailed description of representative services of each. Notable aspects of the physical and acoustic environment that influence the singing experience will be included.

8.1.1 Manila Baptist Church

MBC has an unusual Sunday service schedule, compared to other churches within the AFBCEP, and to Fundamental Baptists generally. At 7:15 AM the ‘First Worship Service’ takes place. There are generally 75-100 attendees. The order of service is basically the same as the 10:15 AM ‘Second Worship Service’. The sermon is often delivered with a greater use of Tagalog. A Sunday school program is run at 9:00 AM for all ages, which includes a variety of divided classes for adults. The number of attendees in the Sunday school program is generally larger than the First Worship Service since people from both morning services participate. The Second Worship Service functions as the main service. Usually, over 300 people attend. The Third Worship Service takes place at 5:30 PM and is sparsely attended. This arrangement of services is unusual in that all of them are viewed as variants of the same service, rather than three distinct meetings.⁵⁹⁰ Most church members will attend only one of the services, although there is some overlap in attendance between the second and

⁵⁸⁸ Tia DeNora, *Music in Everyday Life* (Cambridge: Cambridge University Press, 2000), p. X.

⁵⁸⁹ In the case of congregational music production, distribution, and consumption can be seen as combined into one participational, communal event.

⁵⁹⁰ A more typical organization of services in this fellowship of Baptist churches would be similar to the following: Sunday school (for all ages) at 9:00, AM worship service at 10:00 or 10:30, and an afternoon or evening service at 5:00 or 6:00. The AM and PM worship services would be completely distinct. Different songs and song leaders would be used, and the sermons would be unique to each service.

third services. The same congregational songs are used in all the services; at least two of the services will share the same speaker and sermon. The leaders will be different from service to service and are often laypeople. Each Sunday a bulletin is prepared, filled with information about the church. One side contains the annual theme or emphasis (see Figure 1), a list of items to be prayed for, a list of missions pastors and workers, and an announcement about Sunday afternoon fellowship groups.

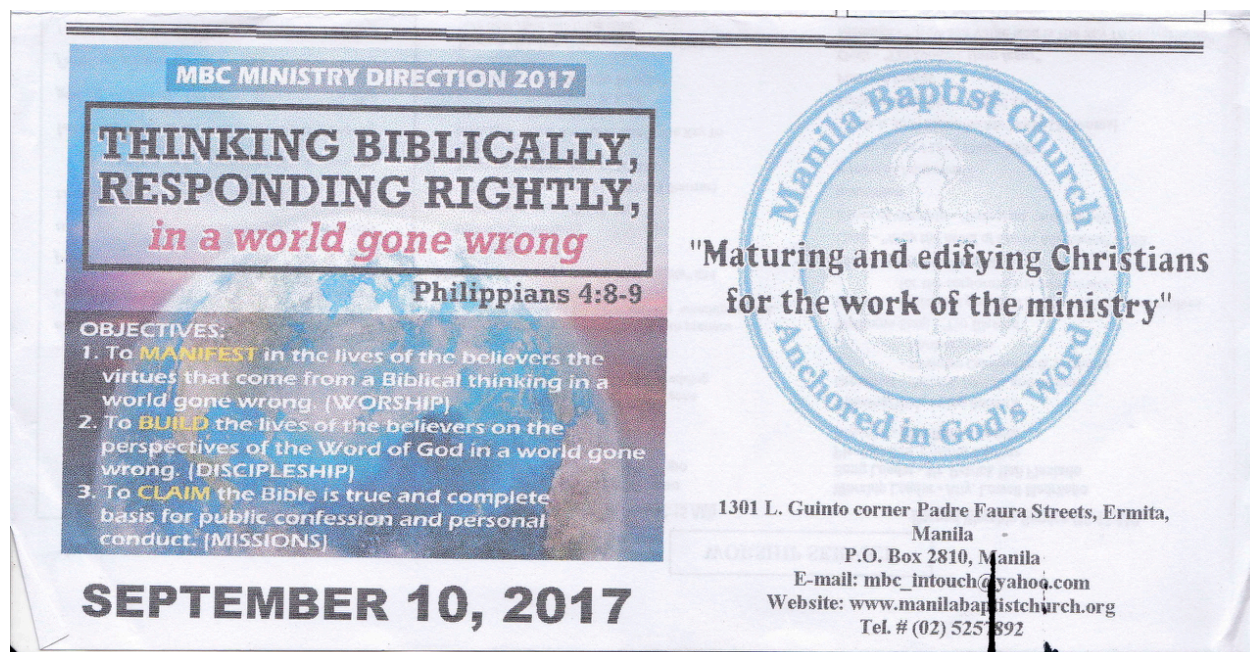


Figure 12: MBC bulletin cover

The other side of the bulletin contains information specific to that particular day: announcements about special meetings or classes, upcoming events, the service schedule for the day, and the order of services for all three services. In addition, the vision, mission, and core values of the church are included, with a welcoming statement from the pastor that situates the theme being preached on during that month.

WORSHIP SERVICE															
<p style="text-align: center;">FROM THE SENIOR PASTOR</p> <p style="text-align: center;">WELCOME TO MANILA BAPTIST CHURCH</p> <p><i>WELCOME to our church's annual emphasis-month on Stewardship. All we own of this world's goods are a few perishable items that won't be of any use to us in eternity. Our earthly treasures have no price tag.</i></p> <p><i>A person who constantly accumulates and hoards because of a fear of going without, lives in bondage to the fear of poverty. We lose when we try to hold on to that which does not belong to us.</i></p> <p><i>Come every Sunday and discover from the Word of God what it means to live beyond the possible.</i></p>	<p style="text-align: center;">First Worship Service (7:15 AM)</p> <p>Worship Leader - Mr. Daniel Modino Song Leader - Ptr. Jonathan Ocampo Pianist - Mrs. Eleanor Benitez</p> <p>Opening/Welcoming Remark Greetings - Visitors, friends and everyone - Birthday Celebrants & Wedding Anniversaries</p> <p>Welcome Song - "I'm Blessed" Prelude - Individual personal prayer to prepare ourselves for the corporate worship service.</p> <p>Call To Worship - Psalm 8 Hymn of Worship - "Immortal, Invisible" #34 Invocation</p> <p>Hymns of Adoration - "My Jesus, I Love Thee" #332 "He Is So Precious to Me" #456 (2 Stanzas)</p> <p>Scripture Reading - Haggai 1:1-11 Pastoral Prayer Message - "How We Value God Is The Key To Stewardship" Rev. Arleen D. Fidel</p> <p>Response - "Only One Life To Offer" Offertory Prayer Tithes & Offerings/Missions/Elevator Project "We Give Thee But Thine Own" Choir - "I'm Looking Unto Jesus" Closing Prayer/ Benediction "Take The Name of Jesus With You"</p> <p>Sunday School (9:00 AM) Third Worship Service (5:30 PM) Worship Leader: Ptr. Jonathan Ocampo Song Leader: Ptr. Christian Sampol, Jr. Speaker: Rev. Joel D. Sananes</p>	<p style="text-align: center;">Second Worship Service (10:15 AM)</p> <p>Worship Leader - Atty. Lowell Madriliefo Song Leader - Mr. Patrick Neil Flestado Pianist - Mrs. Eleanor Benitez Organist - Mrs. Ruth Almancen</p> <p>Opening/Welcoming Remark Greetings - Visitors, friends and everyone - Birthday Celebrants & Wedding Anniversaries</p> <p>Welcome Song - "I'm Blessed" Prelude - Individual personal prayer to prepare ourselves for the corporate worship service.</p> <p>Call To Worship - Psalm 8 Choir - "May the Mind of Christ, My Savior" #333 Hymn of Worship - "Immortal, Invisible" #34 Invocation</p> <p>Hymns of Adoration - "My Jesus, I Love Thee" #332 "He Is So Precious to Me" #456 (2 Stanzas)</p> <p>Scripture Reading - Haggai 1:1-11 Pastoral Prayer Choir - "I'm Looking Unto Jesus" Message - "How We Value God Is The Key To Stewardship" Rev. Arleen D. Fidel</p> <p>Hymn of Response - "Only One Life To Offer" Offertory Prayer - Mr. Dax Dalay Tithes & Offerings/Missions/Elevator Project "We Give Thee But Thine Own" Closing Prayer/ Benediction "Take The Name of Jesus With You"</p>													
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<p style="text-align: center;">MBC MEMBERSHIP APPLICANTS' INTERVIEW</p> <p>Time: Shortly after the 2nd Worship Service Venue: MBC Boardroom ,MBC Annex</p> <p>Please bring with you, your Membership Application form.</p> <p style="text-align: center;">DISCIPLESHIP APPRENTICES' TRAINING CLASS THIS AFTERNOON</p> <p>Time : 3:00 P.M.</p>	<p style="text-align: center;">SCHEDULE FOR TODAY</p> <p>07:15 AM - First Worship Service Speaker - Rev. Arleen D. Fidel</p> <p>09:00 AM - Sunday School</p> <p>10:15 AM - Second Worship Service Speaker - Rev. Arleen D. Fidel</p> <p>05:30 PM - Third Worship Service Speaker - Rev. Joel D. Sananes</p> <p style="text-align: center;">Here are the Available Ways to be Spiritually Equipped at MBC</p> <p>1. Sunday School Adult to Children classes are available.</p> <p>2. Small Basic Units:</p>	<p style="text-align: center;">SPECIAL DAYS THIS SEPTEMBER</p> <p>1. September 17, 2017 - Christ Fundamental Baptist Church 25th Anniversary</p> <p>2. September 24, 2017 - Urdaneta City Outreach 2nd Anniversary with Evangelistic Meeting And Medical Mission.</p> <p style="text-align: center;">SPECIAL ANNOUNCEMENT FOR ALL HEALTH PROFESSIONALS:</p> <p>(Doctors, Dentists, Nurses, Midwives, Pharma-</p>													

Figure 13: MBC bulletin - service section

Below I present a description of the 1 October 2017 Second Worship Service, drawing on the printed bulletin that is given to each person as they enter the sanctuary, my field notes, and a review of the video footage of the service.

Opening/Welcoming Remark⁵⁹¹

Greetings – Visitors, friends and everyone

⁵⁹¹ All activities were led in English unless otherwise noted.

Birthday celebrants & Wedding Anniversaries

Welcome Song – I'M SO GLAD I'M A PART OF THE FAMILY OF GOD

Key signature: F major

Time signature: 3/4

Tempo: quarter note = 120

Duration: 19 minutes

Congregation seated until the handshaking time

Lyrics:

I'm so glad I'm a part of the family of God

I have been washed in the fountain, cleansed by His blood!

Joint heirs with Jesus as we travel this sod;

For I am part of the family, the family of God.

(©1970 by William J. Gaither)

(author: Bill and Gloria Gaither; composer: Bill Gaither; date: 1970)

At the start of the service, about 60 people are seated in the pews. A table for communion ('The Lord's Table') has been set up at the center bottom of the platform stairs, covered in a white cloth. The worship leader begins by reading Pastor Fidel's message from the bulletin, related to the monthly theme. The theme is eschatology, specifically the second coming of Jesus Christ. The bulletin message includes a quote of 2 Timothy 4:8 – 'Finally, there is laid up for me the crown of righteousness, which the Lord, the righteous judge, will give to me on that Day, and not to me only but to all who have loved His appearing.' [NKJV] The sanctuary is brightly lit. The worship leader is relatively soft-spoken. He welcomes visitors to the church by announcing their names, where they are from, and asking each to stand. Other attendees clap politely. Those who did not fill out a visitor's form are asked to stand and introduce themselves. Members celebrating birthdays and anniversaries are announced – those who are at the service stand for recognition. The Worship Leader (a layman in the church) makes friendly or humorous comments as if talking to family or close acquaintances, rather than as an MC talking to a group he is not connected with. He ends the welcoming comments with a blessing: 'In the name of our Lord Jesus Christ we would like to greet each and every one.' Then everyone stands and walks around shaking hands with each other while singing *I'm So Glad I'm a Part of the Family of God*. The Song Leader – Pastor Sanares - replaces the WL to lead the song. After a verse, the piano keeps playing, and Pastor Sanares adds his own welcome comments.

Prelude

Call to Worship

Duration: 3 minutes

Congregation stands throughout

The WL returns and asks the congregation to stand for a time of silent/personal prayer: 'Let's remain standing as we prepare our hearts and mind [sic] to focus on the Lord this morning. We'll silently pray, and we will meet... prepare our hearts and minds for the Lord.' All the lights are turned off, no music is played. Ambient noise from fans and an occasional jeepney can be heard, as well as a few coughs. After one complete minute, the silence ends as the WL says, 'In Jesus' name, amen.' The stage lights are turned on and the WL reads Psalm 90:1-12 as the call to worship.⁵⁹²

Song – WHAT IF IT WERE TODAY

Key signature: C major

Time signature: 6/4

⁵⁹² LORD, You have been our dwelling place in all generations.

² Before the mountains were brought forth,
Or ever You had formed the earth and the world,
Even from everlasting to everlasting, You *are* God.

³ You turn man to destruction,
And say, "Return, O children of men."

⁴ For a thousand years in Your sight
Are like yesterday when it is past,
And *like* a watch in the night.

⁵ You carry them away *like* a flood;
They are like a sleep.
In the morning they are like grass *which* grows up:

⁶ In the morning it flourishes and grows up;
In the evening it is cut down and withers.

⁷ For we have been consumed by Your anger,
And by Your wrath we are terrified.

⁸ You have set our iniquities before You,
Our secret *sins* in the light of Your countenance.

⁹ For all our days have passed away in Your wrath;
We finish our years like a sigh.

¹⁰ The days of our lives *are* seventy years;
And if by reason of strength *they are* eighty years,
Yet their boast *is* only labor and sorrow;
For it is soon cut off, and we fly away.

¹¹ Who knows the power of Your anger?
For as the fear of You, *so is* Your wrath.

¹² So teach *us* to number our days,
That we may gain a heart of wisdom.

[Scripture taken from the New King James Version. *The New King James Version* (Thomas Nelson, Inc.).]

Tempo: quarter note = 125

Duration: 6 minutes

Congregation stands throughout

Lyrics:

Jesus is coming to earth again--
What if it were today?
Coming in power and love to reign--
What if it were today?
Coming to claim His chosen Bride,
All the redeemed and purified,
Over this whole earth scattered wide--
What if it were today?

Refrain

Glory, glory!
Joy to my heart 'twill bring;
Glory, glory!
When we shall crown Him King.
Glory, glory!
Haste to prepare the way;
Glory, glory!
Jesus will come someday.

Satan's dominion will then be o'er--
O that it were today!
Sorrow and sighing shall be no more--
O that it were today!
Then shall the dead in Christ arise,
Caught up to meet Him in the skies;
When shall these glories meet our eyes?
What if it were today?

Refrain

Glory, glory!
Joy to my heart 'twill bring;
Glory, glory!
When we shall crown Him King.
Glory, glory!
Haste to prepare the way;

Glory, glory!
Jesus will come someday.

Faithful and true would He find us here
If He should come today?
Watching in gladness and not in fear,
If He should come today?
Signs of His coming multiply,
Morning light breaks in eastern sky;
Watch, for the time is drawing nigh--
What if it were today?

Refrain

Glory, glory!
Joy to my heart 'twill bring;
Glory, glory!
When we shall crown Him King.
Glory, glory!
Haste to prepare the way;
Glory, glory!
Jesus will come someday.

(©1912. Renewal 1940 by Hope Publishing Co.)

(author: Leila Morris; composer: Leila Morris; date: 1912)

People continually filter into the service. As the lights are turned back on, Pastor Sanares introduces the song: 'Good morning to all. Our emphasis on the last things [...] we will be singing hymns of the return of our Lord Jesus Christ. Our first theme hymn of the month...What If It Were Today, #153, What If It Were Today.' A child crying (almost screaming), in the mezzanine I think, can be heard clearly for several seconds. The choir moves onto the risers on the platform, and the piano plays an introduction – the first few measures of the song, plus the final cadence – as Pastor Sanares continues to speak, encouraging the congregation to sing. Although there are hymnals spread throughout the pews, almost everyone is looking at the projected lyrics stage left. Piano, organ, and a handful of orchestral instruments accompany the singing. The song is in 6/4, sung at a slow tempo with a lilt. The pianist fills in the long notes with full chords and arpeggios. The organ plays held chords, and the orchestra cannot be clearly heard. The SL's voice can be heard clearly through the sound system, as can the piano and organ. Partway into verse 1,

there is audio feedback for a couple of seconds, that is quickly fixed. The congregation can be heard clearly. There is a little struggle over the tempo – the song has a tendency to get slower which the SL tries to counteract by singing faster. The piano is not always keeping up, but the congregation is mostly staying in tempo with him. There is very little movement in the congregation – no swaying or lifting of hands, minimal physical display of emotion, although the SL's wife is smiling, perhaps at the struggle her husband is having in pushing the tempo. He has a pleasant but not very resonant voice. All three verses of the song are sung, ending with a *ritardando*.

Invocation

Duration: 1.5 minutes

The congregation continues to stand; the numbers have more than doubled

The WL leads the congregation in an extemporaneous prayer, focusing on thankfulness to God, asking for forgiveness and for help in hearing the sermon, gives thanks for the pastor and his preaching and for the songs they are singing. The congregation remains standing and is basically motionless – heads are bowed, and most people have closed their eyes. There is occasional audio feedback through the sound system.

Song – JESUS IS COMING AGAIN

Key signature: B flat major

Time signature: 6/4

Tempo: quarter note = 145

Duration: 4 minutes

The congregation is seated; people continue to file in

Lyrics:

Marvelous message we bring,
Glorious carol we sing,
Wonderful word of the King-
Jesus is coming again!

Refrain

Coming again,
Coming again;
Maybe morning, maybe noon,
Maybe evening and maybe soon!
Coming again,
Coming again;

O what a wonderful day it will be-
Jesus is coming again.

Forest and flower exclaim,
Mountain and meadow the same,
All earth and heaven proclaim-
Jesus is coming again!

Refrain

Coming again,
Coming again;
Maybe morning, maybe noon,
Maybe evening and maybe soon!
Coming again,
Coming again;
O what a wonderful day it will be-
Jesus is coming again.

Standing before Him at last,
Trial and trouble all past,
Crowns at His feet we will cast-
Jesus is coming again!

Refrain

Coming again,
Coming again;
Maybe morning, maybe noon,
Maybe evening and maybe soon!
Coming again,
Coming again;
O what a wonderful day it will be-
Jesus is coming again.

(©1957 by Singspiration, Inc.)

(author: John W. Peterson; composer: John W. Peterson; date: 1957)

The SL returns to the pulpit and announces the next song and its hymnal number without comment. The piano plays a similar introduction to the previous song. The tempo stays steadier and does not slow down. Confident singing in the congregation seems to

encourage the SL, who leads with more emphasis, sometimes pushing the pitch a little flat. Again, there is little physical manifestation of emotion, but one young lady sways back and forth with the meter and is smiling broadly, while an older man nods his head as he sings. Nearly everyone is singing. The organ has trouble changing chord in time. The song ends with a *ritardando* and emphasis on each word by the SL.

*Scripture Reading – Daniel 11:36-45*⁵⁹³

Duration: 3 minutes

The congregation stands for the reading; the choir has returned to the pews

Announcing the passage for the scripture reading, the WL asks the congregation to open their Bibles. Most congregants have a physical Bible, although some use Bible apps on smartphones. After the congregation stands, the WL begins reading the first verse. The reading is done responsively – even verses are read by the WL, odd verses by the congregation. The congregation's reading is simultaneous, clearly audible, but not unison – there seems to be no attempt to read together at the same pace – some read more quickly, some more slowly, and I think several different translations are being used. The final verse of the passage is read together by the congregation and the WL.

Pastoral Prayer – by Senior Pastor Fidel

Duration: 7 minutes

Congregation remains standing

⁵⁹³ ³⁶ “Then the king shall do according to his own will: he shall exalt and magnify himself above every god, shall speak blasphemies against the God of gods, and shall prosper till the wrath has been accomplished; for what has been determined shall be done. ³⁷ He shall regard neither the God of his fathers nor the desire of women, nor regard any god; for he shall exalt himself above *them* all. ³⁸ But in their place he shall honor a god of fortresses; and a god which his fathers did not know he shall honor with gold and silver, with precious stones and pleasant things. ³⁹ Thus he shall act against the strongest fortresses with a foreign god, which he shall acknowledge, *and* advance *its* glory; and he shall cause them to rule over many, and divide the land for gain.

⁴⁰ “At the time of the end the king of the South shall attack him; and the king of the North shall come against him like a whirlwind, with chariots, horsemen, and with many ships; and he shall enter the countries, overwhelm *them*, and pass through. ⁴¹ He shall also enter the Glorious Land, and many *countries* shall be overthrown; but these shall escape from his hand: Edom, Moab, and the prominent people of Ammon. ⁴² He shall stretch out his hand against the countries, and the land of Egypt shall not escape. ⁴³ He shall have power over the treasures of gold and silver, and over all the precious things of Egypt; also the Libyans and Ethiopians *shall follow* at his heels. ⁴⁴ But news from the east and the north shall trouble him; therefore he shall go out with great fury to destroy and annihilate many. ⁴⁵ And he shall plant the tents of his palace between the seas and the glorious holy mountain; yet he shall come to his end, and no one will help him.’ [*The New King James Version.*]

Before praying, Pastor Fidel first welcomes the congregation and mentions a conference the church is hosting, encouraging the congregation to serve the Lord and to be ready for the return of the Lord. He then begins to pray extemporaneously,⁵⁹⁴ as most of the participants bow their heads and close their eyes. There are no outward expressions of prayer – looking upward, hands lifted in supplication, kneeling. Pastor Fidel addresses God the Father, and first speaks of God’s holiness and asks for His forgiveness for the sins of the congregation. He speaks primarily in the 1st person plural. He continues with truth statements and quotes scriptures about the eternal security of believers. He asks for God’s blessing on the theme of the month – prophecy. Speaking of the believers gathered together, he calls them brothers and sisters and asks God to bless them, as well as the preaching of the word. Those who will attend the prophetic conference are prayed for, and the salvation of those who need it is sought. Thanks for God’s provision throughout the week are given. Prayer for missionaries, foreign and domestic, are included. God’s help for sick members is sought, as is safety for traveling members and church friends. God’s presence is asked for and recognized, as is the influence of the Holy Spirit. After closing the prayer ‘in Jesus’ name, the congregation is asked to sit.

Pastor Fidel speaks in an evenly modulated mid-range, with little variation in speed, volume, or intensity. This kind of prayer has a deliberate sound to it, marked by reverence, but lacking in formality or strong, overt emotionality. There is an absence of *thee* or *thou* in addressing God, which is sometimes used in such churches, reflecting the influence of the King James or Authorized Version of the Bible. The New King James Version, often used in conservative Baptist churches, does not retain such terminology.

Report on Music Project – Douglas Bachorik

Duration: 6 minutes

Congregation remains seated

The WL invites me up to the pulpit to give a brief report on my research project, since this is my last full day at the church.

Mission Report from Cambodia [not listed in the bulletin]

Duration: 20 minutes

A lay leader introduces the missions report by inviting an elderly Filipina missionary to come to the platform with a Cambodian Christian. She speaks briefly about PABWE

⁵⁹⁴ Formally prepared or prescribed prayers are very rare in the worship practices of these Baptist churches.

missionaries and her own work. She is working in an area near the Vietnamese border, seeking to give the gospel to casino workers from Cambodia, Vietnam, and China. After introducing her companion, the Cambodian young man (22 years old) speaks in reasonably good English, introducing his Cambodian name, which the congregation tries to say. Then he gives his English name – everyone smiles and laughs with him. The faces of the congregants display an open friendliness and happiness, responsive to what is being said. There is more outward emotion display here than during the congregational singing (other than the actual singing itself). He speaks of the dominance of Buddhism in his home country and then tells of his search for understanding about where creation came from, and his eventual salvation through Jesus. Nearly everyone in the congregation is looking and listening as he speaks. At one point, he describes the ramifications of converting to Christianity in his country, although he states that he met little resistance from family and friends. He closes his testimony with words of encouragement for the congregation to follow Christ, even though it is sometimes difficult. Occasionally a congregant calls out an ‘amen’ in response to something said. He ends his time by borrowing a guitar from someone in the orchestra and then accompanies himself singing a Cambodian Christian song in a folk-pop ballad style. Afterward, he translates and explains some of the lyrics he sang.

[not listed in the bulletin]

Choir presentation – THE MIDNIGHT CRY

Duration: 5 minutes

The congregation is seated, reading the lyrics as they are projected

Lyrics:

I hear the sound
Of a mighty rushing wind
And it's closer now
Than it's ever been
I can almost hear the trumpet
And Gabriel sounds the chord
At the Midnight Cry
We'll be going home

Chorus

When Jesus steps out
On a cloud to call his children
The dead in Christ shall rise
To meet him in the air

And then those that remain
 Will be quickly changed
 At the Midnight Cry
 When Jesus comes again

I look around me
 I see prophecies fulfilled
 And signs of the times
 They're appearing everywhere
 I can almost hear the Father
 As he says
 Son go get your children
 At the Midnight Cry
 The bride of Christ will rise

Chorus

Tag
 And then those that remain
 Will be quickly changed
 At the midnight cry
 When Jesus comes again
 At the midnight cry
 When Jesus comes again
 Comes again

(©1986 by Bridge Building Music, Inc.; arrangement – 1994)

(author: Greg and Chuck Day; composer: Greg and Chuck Day, arr. By Tom Fettke; date: 1986)

Following the Cambodian testimony, the adult choir walks back up onto the platform. They wear royal blue robes with shiny gold trim, sleeve stripes, and twin panels down the front center. A professional, full orchestral accompaniment is played from a laptop computer through the sound system – the technician sits on the front pew with a table and an audio rack. He starts the accompaniment track, but the choir does not enter. He stops it and starts it again, but quickly stops. Then he starts it again, and the choir comes in at the right time. Throughout the case study months almost every time the choir sings, nearly always using a digital accompaniment track, the track has to be started two or three times before

the song proceeds. The original solo version was conceived of as a commercial Southern Gospel song.⁵⁹⁵ Strophic in form, with a tag created from the latter portion of the chorus, Fettke's setting is a choir anthem. A quiet start, unison singing with wind chimes and strings, then the choir goes into four parts. At the first chorus, the full orchestra comes in, the volume increases, and the drum kit can be heard providing a standard backbeat pattern. An orchestral interlude follows and allows for a settling of the climax just past. The second verse is sung by a tenor soloist. He has a very nice voice, singing expressively and with some melodic ornamentation, typical of Southern Gospel singing. The choir joins halfway through the verse, at 'I can almost hear the Father...', singing 'ah' in moving parts as the soloist reaches the climax of the solo. At the chorus the choir takes over, singing in parts, and the soloist drops out. The volume is fairly loud and sustained. At the start of the tag, the orchestra modulates up, and the choir sings in unison, the orchestra is full. The arrangement ends *fortissimo*, all voices singing in the upper range. Overall, the presentation is well-prepared – it is clear that the choir worked hard to know their parts and sing with a full-voiced tone quality that is relatively blended. In terms of balance, the tenors occasionally come to the fore, and the bass part is almost indiscernible in the recording. Soprano tone, even in the high notes, is clear. Intonation is good throughout, although the choir tended flat at the end of the first chorus, and the soloist had a little trouble at the end of verse two. Diction is clear. The overall volume in the sanctuary is loud.

During the choir special, nearly all the members of the congregation are looking at the choir, rather than the projected lyrics. I can see a few people mouthing the words, while a few others are taking video footage with their cell phones. There is little observable emotional response in the congregation. As the arrangement moves to the heightened intensity of the tag, I see no change in the congregants. All continue to be attentive, but there is little or no observable physically emotive response or rhythmic entrainment. When the song ends, there is tepid applause.⁵⁹⁶ Following the song, the choir makes its way off of the platform, and the WL returns to the pulpit and calls for the senior pastor to come and preach.

Message – Senior Pastor Arleen Fidel

⁵⁹⁵ The inclusion of the term commercial here is to differentiate the commercial, pop version of Southern Gospel (by artists such as the Gaither Vocal Band - https://www.youtube.com/watch?v=ndZGag_T5ds - and numerous professional quartets) which is musically related to pop Country & Western Music, from folk southern gospel music. See Greg Day's rendition here: <https://www.youtube.com/watch?v=XvoJ94xjHXs>). Chuck Day performed in 2011 at the Inspirational Country Music Awards show.

⁵⁹⁶ The minimal applause should not necessarily be interpreted as a lack of involvement or appreciation. Applause in AFBCP churches is a questionable practice – many churches do not use applause to show appreciation at all.

Congregation remains seated

Duration: 57 minutes

Title in the bulletin: 'Will Islam Rule the World?'; the actual sermon is on the rapture of the church (removal of all believers from the earth before the seven years of tribulation) and Christ's second coming (the *Parousia*), and the end of the present age and creation (the *Eschaton*)

At the start of his message, Pastor Fidel first thanks the choir for their 'encouraging message [which] set our hearts to prepare for the first message of the regular annual emphasis on prophecy.' He then asked the congregation to open their Bibles to the Book of Revelation chapter one and announced that he would not preach the message listed in the bulletin, due to time. He plans to preach it later in the month. The scripture passage is projected as he reads the first few verses of the chapter.⁵⁹⁷ As he reads each phrase, he stops to explain and contextualize the statements and projects a chart of church history to show where we are in history. He then prays.

The main body of the sermon works through the passage just read, with references to church history, prophecy, past perspectives on the 'end times'. He touches on misperceptions about when the rapture will take place, including past pronouncements and incorrect interpretations of certain passages of various groups and teachers. The primary focus of the sermon is twenty prophecies in the scriptures that must be fulfilled before the Rapture of believers. He first presents an overview of prophetic history, following a Dispensational theological perspective.

His manner of speaking is calm but not disinterested. There is a sense of urgency in his voice and frequent reviewing and restating to ensure understanding. There is a sense of lecture in his style, belying his frequent adjunct faculty work at BBSI. He touches on topics of church history, variant forms of Christianity and denominations, and argues for adherence to a fundamental Biblical Christianity. Through the survey of the twenty prophecies, Pastor Fidel explains what the biblical text teaches, from a historical-literal

⁵⁹⁷ Revelation 1:1-3 – "The Revelation of Jesus Christ, which God gave [unto] him, to show [unto] his servants things which must shortly come to pass; and he sent and signified it by his angel [to] his servant John: who [bore witness to] the word of God, and [to] the testimony of Jesus Christ, and [to] all things that he saw. Blessed is he that readeth, and they that hear the words of this prophecy, and keep those things which are written therein: for the time is [near].' *King James Version*. The bracketed words indicate where Pastor Fidel deviated from the printed version of the KJV. He seems to have been reading from the KJV but updating some of the language as he read. Some words were deleted; others changed. [unto] = deleted, [to] = changed. It may be that Pastor Fidel used a variant edition of the NKJV.

perspective, and describes misconceptions. Each point is projected so that the congregation can read as well as hear the points. He is very particular and detailed in his explanations. English is used almost exclusively, until the fifteenth prophecy, where he mixes in Tagalog and extols the goodness of God in removing Christians before the start of the Great Tribulation. For the sake of time, he jumps to the twentieth prophecy at this point.

The final portion of the sermon contains a series of applications for the congregants to consider and adopt in their daily lives, as a result of the truths presented: Be steadfast in serving the Lord; be a faithful part of the church, be prayerful. Tagalog is used more in this section – almost everything said in English is repeated and expanded in Tagalog, and even in Cebuano. The speaking is much more in the mode of exhortation and challenge, rather than lecture or instruction: heightened intensity in the voice, higher pitch, a more rapid pace. Pastor Fidel ends the message in prayer.

During the sermon, which is typical in length for this church, the congregation seems to be attentive. Most people seem to look at their own Bibles each time Pastor Fidel mentions and reads a passage. I can see some people, a minority, taking notes on the sermon. The congregation is quiet – no observable affective response.

Hymn of Response – CHRIST RETURNETH

Key signature: C major

Time signature: 3/4 and 4/4

Tempo: quarter note = 100

Duration: 2 minutes

Congregation stands

Lyrics:

It may be at morn, when the day is awaking,
When sunlight through darkness and shadow is breaking,
That Jesus will come in the fullness of glory,
To receive from the world "His own."

Refrain

O Lord Jesus, how long, how long
Ere we shout the glad song,
Christ returneth!
Hallelujah! Hallelujah! Amen,
Hallelujah! Amen.

(author: H. L. Turner; composer: James McGranahan; date: 1906)

The SL returns to the pulpit and, with a statement reiterating the encouragement from the sermon, announces the song of response. In AFBCP and other Baptist churches, it is a common practice to give the congregation time and opportunity to consider the teaching of the sermon and their response to it. Sometimes an 'invitation' is given, where congregants are encouraged to walk up to the stairs in front of the platform (often referred to as *the altar*) to seek help from a church leader or to pray. Churches that do not give a specific invitation will still sing a song at this point to encourage people to make personal commitments to the Lord, based on the sermon. The song is usually chosen to fit the theme or central point of the application portion of the sermon. In this case, the song primarily focuses on the unknowability of the *Parousia*. The same accompaniment from the earlier congregational songs is used here. As the congregation stands, people are moving around a bit, perhaps stretching and limbering after sitting for nearly an hour. Due to the use of alternating meters, the verse has a halting feeling, never settling into a steady rhythmic flow that is normal for this song genre.⁵⁹⁸ I assume the composer was trying to musically convey the uncertainty of not knowing when Christ will return. However, in the refrain, only 3/4 is used, perhaps to convey the certainty of that return. The SL gives one extra beat to the first note of the refrain, effectively turning it into a 4/4 measure. At the 'hallelujah's' approach near the end of the refrain, the SL sings louder and more emphatically. The congregation also is singing louder. This is due, in part, to the rising tessitura of the melody, and the exclamation points. It seems like the congregation is singing in unison. I do not remember hearing anyone sing in parts, and I do not hear any parts in the recording. The projection (which most people sing from in all the songs) only includes the lyrics. Congregational participation and affective display are the same as the previous songs.

Offertory Prayer

Tithes & Offerings/Missions/Elevator Project

Duration: 3 minutes

The congregation remains standing for the prayer and then sits

A lay leader goes up to the pulpit and prays extemporaneously for the offering that is about to be given. The congregation is standing, most with bowed heads and closed eyes. People sit at the end of the prayer as laymen in black barongs pass around offering bags (cloth bags attached to wooden handles, with an opening hole into which money can be dropped).

⁵⁹⁸ The measure-meter organization is as follows in the verse: 3/4 | 3/4 | 3/4 | 4/4 | 3/4 | 3/4 | 3/4 | 4/4 | 3/4 | 3/4 | 3/4 | 3/4 | 3/4 | 3/4 | .

Partway through the collection, the pianist and some orchestra players begin playing the 1910 gospel hymn ONE DAY, which has a refrain that fits the sermon theme: 'Living, He [Jesus] loved me; dying, He saved me; Buried, He carried my sins far away; Rising, He justified freely for forever: One day he's coming – oh, glorious day!'. It is likely that most of the congregation recognizes the melody, although no title or lyrics are projected, and would understand the connection to the theme.

Lord's Communion

Duration: 11 minutes

Congregation remains seated

Pastor Sanares, the WL, returns to the pulpit to introduce and lead the Lord's Communion. This activity is sometimes called 'communion' or 'The Lord's Supper'.⁵⁹⁹ He reminds the congregation that they are 'proclaiming the Lord's death until he comes', quoting 1 Corinthians 11, a key passage on the event. He mentions the death, burial, and resurrection of Christ, and reminds the congregation of what was said in the sermon. He quotes the apostle Peter and encourages the congregation to serve the Lord. Eight deacons come forward and remove the white cloth covering the communion implements.⁶⁰⁰ They consist of round wooden trays with the bread and matching cup holders, with small cups holding enough grape juice for one swallow. As the deacons distribute the juice, the WL explains/reminds the congregation of what communion is and is not. He encourages them to 'search their hearts' and have a time of quiet prayer.⁶⁰¹ He then sits on the front pew and prays silently. Everyone holds their individual cups, many people are praying silently, before and after taking the cup, some have heads up and are looking around. The bread is also passed around, so people are holding both elements. The pianist and string players play through the 1953 passion hymn WHY? during this time:

Why did they nail Him to Calvary's tree?

⁵⁹⁹ Like communion in other denominations, the Baptist practice of The Lord's Supper involves the drinking of and eating – grape juice (non-alcoholic) and a small piece of bread or biscuit. The elements are not viewed as becoming the blood and body of Christ or as taking on the substance. In addition, the practice is viewed as an ordinance, rather than a sacrament – it is done as a memorial to Christ's death until he returns (the *Parousia*), and as a reminder to live faithfully, rather than as a means of God transferring grace.

⁶⁰⁰ In these Baptist churches, deacons are laymen males who have been elected by the congregation. They are usually middle-aged or older and have been members of the church for a long time. They voluntarily serve in various non-pastoral aspects of the ministry, although some may also teach in Sunday school classes, fellowship groups, or small Bible studies. They are usually tasked with the care of the church facilities and act as a board of trustees. They are expected to be spiritually mature.

⁶⁰¹ 'Searching their hearts' relates to the Pauline command in 1 Corinthians 11 that Christians not partake of the Lord's Supper 'unworthily'.

Why? Tell me, why was He there?
 Jesus the Helper, the Healer, the Friend –
 Why? Tell me, why was He there?

Refrain

All my iniquities on Him were laid –
 He nailed them all to the tree.
 Jesus the debt of my sin fully paid –
 He paid the ransom for me.

The song is being played from the hymnal, rather than from an arranged version. The pianist and some of the instrumentalists improvise on the melody and harmony. The intonation is a bit problematic in some of the instruments. The playing is quiet, meditative – the pianist plays only in the middle octaves, and everyone plays *legato*. Once the deacons have returned to the front and sit, Pastor Sanares distributes the elements to each of them. Then he asks the entire congregation to rise, and he prays a prayer of thanksgiving for Christ's sacrifice, and salvation. Following the prayer, he quoted Jesus' words 'Do this in remembrance of me'. The bread is eaten by all, and then the pattern is repeated with the juice. He ends the communion time with the words of Paul: 'For as often as you eat this bread, and drink this cup, you do show the Lord's death until he comes.' A final exhortation for the believers to live holy until Jesus returns follows. One of the assistant pastors is then asked to come to pray the benediction. The entire communion time has been marked by a somber atmosphere. Little emotion is observable, but some faces look quite earnest in their private prayer or devotion. The Lord's Supper is generally observed once a month.

Closing Prayer / Benediction

Duration: 1 minute

Congregation remains standing

The assistant pastor prays briefly and dismisses the congregation with the words 'God bless you all.' As people begin to move around and prepare to depart, another man gives a couple of reminders about afternoon fellowships and invites visitors to stop by the church office to receive a free Bible. Then two ladies announce special ladies' events, and a young man invites members of a singles (non-married young adult) group to an afternoon activity. People are talking and moving around, and deacons are collecting the small communion cups. Some people leave fairly quickly; others are standing and talking in groups of two and three around the sanctuary.

A casual observer of the services at MBC would not describe them as overtly emotional in expression. The services are planned and orderly, the singing is strong and confident, and the preaching is earnest but does not seem manipulative. Each of the parts of the service that are variable (scripture reading, prayers, songs) are purposefully and clearly organized to reinforce the sermon or the theme. Different passages or verses in the Bible are referenced throughout the service, even the non-preaching aspects, through quotes and paraphrases, linking service components to specific scriptural ideas. Congregants are encouraged to look up the passages during the sermon, and those passages are also projected. The music is valued as an integral part of teaching or reinforcing of doctrine. We may call this church biblio-centric in its life and public worship.⁶⁰²

8.1.2 Faith Fundamental Baptist Church

Like MBC, FFBC runs an unusual schedule of services. In the sanctuary, at 8:00 AM, a devotional meeting is led by one of the pastors, usually the one who will be preaching. This time is primarily for those who will be leading small group discussions of the sermon. At 8:45 the pastors, band members and worship leaders (singers – sometimes called ‘prompters’) meet for prayer in the large conference room beside the sanctuary. The morning service begins around 9:00 and is immediately followed by the meeting of small groups to discuss and apply the sermon to everyday life. The small groups are generally organized by gender, age, and marital status. Lasting about thirty minutes, the small groups end around 11:30. There is no adult Sunday school program, but there is a program for children, at 8:00 AM. And then the children go directly into a ‘Junior Worship Service’ at 9:00, so children are generally not in the ‘main’ service, although teenagers (grade 7 and above) are. Typical attendance seems to be around 300.

While typical AFBCP churches will have a late afternoon or evening service, similar in format and function to the morning service, FFBC has focused their afternoon service on teens and college students. Entitled ‘Cross-Encounter’, the service begins at 4:00 PM and consists of a set of songs and a brief sermon. The only adults normally attending are the preaching pastor or layman, and some of the members of the worship band. Although I did attend and record these services, the focus of the case study, like that of MBC, is on the main Sunday morning service.

⁶⁰² It is beyond the scope of my investigation to consider the positive or negative nature of such a position. My statement should not be construed as a negative statement (‘bibliolatry’, ‘law without grace’, ‘what about just knowing God in a place like this’). Neither is my statement congratulatory (‘the practices of this church are biblical’). Such judgments are not pertinent to this study.

Programs or bulletins are not distributed to attendees (as they are at MBC), but all those involved with the running of the service receive a 'worship service planner' that includes all the details of the service. The announcements (10-15 min, depending on the time of year/number of extra activities in the life of the church), song set (15-20 minutes), and sermon (about 1 hour) take most of the time in the services. Prayer, scripture reading, and offerings fill the remainder of the time.



WORSHIP SERVICE PLANNER

NOVEMBER 19, 2017

NOTE TO ALL WORSHIP LEADERS: Please make it a practice to consult with stage manager for changes in the planner before proceeding to the platform. Also, please, do not show this planner publicly. Dispose it properly after use. Thank you!

Speaker: Ptr. Lemuel Matutes

Song Leader: Ptr. Eli Donn Lontoc

Devotion Leader: Ptr. Lemuel Matutes

Worship in Giving: Bro. Philip Mercado

Announcements: Ptr. Paul Dignadice

Band: Jong, Daniel, Juan, Shaun, Faye

Scripture Reader: Bro. Ian Mallanao

Multimedia: Jacob Sevilla/Joseph Igarta

Sound Tech: Ong Ramos

Stage Director: Sharon Igarta

Prompters: Carla, Jeanlyn, Ian, Omar

TIME	PROGRAM	PERSON IN CHARGE
08:00	DEVOTION	Pastor Lemuel Matutes
08:45	PRAYER TIME (Note: Announcements be flashed on LCD)	Pastors, Band Members, Prompters
09:00	WELCOMING OF GUESTS Script: Good Morning! We welcome you to our worship celebration here at Faith Fundamental Baptist Church. (Note: Allow a few moments for visitors to stand and be welcomed. Band plays Background Song)	Pastor Paul Dignadice
09:05	ANNOUNCEMENTS We are excited to work with you in serving the Lord. So if you're equally excited, here are various ministering opportunities where we can serve the Lord at FFBC. We are excited to work with you in serving the Lord. So if you're equally excited, here are various ministering opportunities where we can serve the Lord at FFBC. 1. JOINT SERVICE: Joint Service Next week, November 26, 2017 at 9:00am. 2. Cross-Encounter: Service for youth and young adults at 4:00pm here at Faith Fundamental Baptist Church. Let's bring our friends and also our relatives. 3. Prayer Meeting: Prayer Warriors prayed with us last Wednesday. Don't miss this opportunity! Therefore, we are encouraging you to attend our Prayer Meeting every Wednesday at 7:00pm. Praise God for His movement last time. We have started the prayer meeting in one of the centers here in Antipolo (Sta. Elena) headed by Pastor Lemuel Matutes.	Pastor Paul Dignadice

	<p>4. Prayer Dawn: This is another opportunity to join us in Prayer. Don't miss this privilege. Let's attend the Prayer Dawn every Saturday, 5:30am. For it says, when we work, we work. When we Pray, God works.</p> <p>5. Children's Ministry: Sunday School before the Service at 8:00-9:00am. Junior Worship Service 09:00-10:30am. Children's Center every Saturday at 2:00-4:00pm. Please ask Ms. Sarah Chavez for the Schedule of your Trainings.</p> <p>6. SCHOOL of MISSION: Open sessions for everyone! Saturdays 2-4pm. Sundays 3-4pm Deacons and Laymen. Individual Sessions also available. For more information, contact Sherwin Porto.</p> <p>7. NIGHT OF WORSHIP (NOW): We are encouraging everyone to attend N.O.W. Every Friday, 6:00-8:00pm.</p> <p>8. FAITH TRAINING CENTER: Help us pray for our JYG training center. And if you want to be part of it in prayer and sponsorship, contact Pastor Lemuel Matutes. We are also praying for our Prayer Room. We believe that intentional prayer is very essential, for we know when we pray, God works. ☺</p> <p>9. EVERYBODY'S BIRTHDAY: Another way to bless the Lord is through our offering. Let's celebrate together "Everybody's Birthday on December 17, 2017.</p> <p>10. NIGHTS OF CHRISTMAS: December 19-22, 2017.</p> <p>11. GIFTS FOR JESUS: Get ready for your Gifts for Jesus on December 24, 2017.</p> <p>12. FIRST FRUITS: January 28, 2017. Prepare your First fruits as our offering to the Lord.</p> <p>13. THANKSGIVING SUNDAY: We will be having a thanksgiving service on November 26, 2017, Sunday. Let's celebrate the Faithfulness of God and for everything that He has done for us. In line with this, we are encouraging each LC group to bring Fruits as offering to our God and also bring lunch for our potbless after the service.</p> <p>14. SPONSOR A SHIRT: Want to Sponsor a Child? There are still 200 Shirts available for Sponsorship. It's only 100php per shirt. Look for Sis. Xang Edpao for more information. Deadline of Payment for Sponsorships today.</p> <p>15. BAPTISMAL SERVICE: There will be a Baptismal Service next month, December 31, 2017 after the service. If</p>	
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	<p>the Lord is telling you to obey Him through water baptism, please let your LC leaders know.</p> <p>16. FFBC LEAGUE: For those who are part of the Basketball and volleyball league, please be here this afternoon for our opening. See you.</p> <p>(Note: Please flash all the announcements on the LCD screen with at least a pause of 7-10 seconds)</p>	
09:10	CALL TO WORSHIP	Pastor Eli Donn Lontoc
09:15	<p>PRAISE AND WORSHIP</p> <p>BLESSED BE THE NAME YOU ARE MY ALL IN ALL MADE ME GLAD</p>	Pastor Eli Donn Lontoc, Band, Prompters, TECHD
09:30	<p>SCRIPTURE READING (1 Chronicles 29:1-9)</p> <p>Then King David said to the whole assembly: “My son Solomon, the one whom God has chosen, is young and inexperienced. The task is great, because this palatial structure is not for man but for the LORD God. ²With all my resources I have provided for the temple of my God—gold for the gold work, silver for the silver, bronze for the bronze, iron for the iron and wood for the wood, as well as onyx for the settings, turquoise, ³stones of various colors, and all kinds of fine stone and marble—all of these in large quantities. ⁴Besides, in my devotion to the temple of my God I now give my personal treasures of gold and silver for the temple of my God, over and above everything I have provided for this holy temple:⁵three thousand talents ⁶of gold (gold of Ophir) and seven thousand talents ⁷of refined silver, for the overlaying of the walls of the buildings, ⁸for the gold work and the silver work, and for all</p>	Bro. Ian Mallanao

	<p>the work to be done by the craftsmen. Now, who is willing to consecrate themselves to the LORD today?"</p> <p>⁶ Then the leaders of families, the officers of the tribes of Israel, the commanders of thousands and commanders of hundreds, and the officials in charge of the king's work gave willingly. ⁷ They gave toward the work on the temple of God five thousand talents[Ⓐ] and ten thousand darics[Ⓐ] of gold, ten thousand talents[Ⓐ] of silver, eighteen thousand talents[Ⓐ] of bronze and a hundred thousand talents[Ⓐ] of iron. ⁸ Anyone who had precious stones gave them to the treasury of the temple of the LORD in the custody of Jehiel the Gershonite. ⁹ The people rejoiced at the willing response of their leaders, for they had given freely and wholeheartedly to the LORD. David the king also rejoiced greatly.</p>	
09:40	<p>MESSAGE FROM THE WORD OF GOD (Note: Power Point must be flashed accordingly)</p>	Pastor Lemuel Matutes
10:25	<p>WORSHIP IN GIVING</p> <p><i>"Honor the Lord with your wealth and with the first fruits of all your produce; then your barns will be filled with plenty, and your vats will be bursting with wine."</i></p> <p>—Proverbs 3:9-10 (Note: Band must be on the platform already, playing background song)</p>	Bro. Philip Mercado
10:30	<p>CLOSING SONG and CLOSING PRAYER</p>	Pastor Eli Donn Lontoc, Band, Prompters

Figure 14: FFBC Worship Service Planner

Below I present a description of the 12 November 2017 morning Worship Service, drawing on the Worship Service Planner, field notes, and a review of the video footage.

Welcoming of Guests

Duration: 5 minutes (from the time the band begins to play the prelude)

The congregation begins seated and then rises

The sanctuary is brightly lit, with some natural light coming in through the street-side glass doors. Before the service begins, some people are sitting, others moving about. There is a general din of conversation. People look happy and are greeting each other. Christmas wreaths are hanging on the side columns, and artificial green holly garland runs along the bottom of the balcony and the banisters. As the band begins to play, about sixty people are seated and more continue to file in. People continue talking. The air conditioners are on, and the wall-mounted orbit fans are running. As the band stops, assistant Pastor Lontoc begins the welcome: '*Magandang umaga sa ating lahat* [Good morning to everyone]. Good morning! So, praise God *po na* and truly God is so good.' He then recognizes the guests or visitors to the church, asking any in attendance to stand. The script from the Worship Service Planner reads 'Good Morning! We welcome you to our worship celebration here at Faith Fundamental Baptist Church.' Pastor Lontoc does not read this, instead giving his own impromptu welcome. Just one first-time visitor seems to be there, although there may be more by the time people finish coming in for the service. Like MBC, the crowd will double in size as the service progresses. After recognizing the guest, Pastor Lontoc asks everyone to stand and greet each other. The band is not playing during his welcome but starts as the hand-shaking time begins. During this time people move around the sanctuary, men shaking hands, ladies cheek-kissing or hugging. Some of the middle-aged and younger adults approach elderly members to receive a blessing.⁶⁰³

Announcements

Duration: 5 minutes (this is shorter than in many of the services; the length of the announcement is often longer because Senior Pastor Dignadice will make comments and give exhortations as he makes the announcements)

⁶⁰³ 'Bless' or *Mano po* is the Philippine tradition of showing respect to an older person and asking a blessing of them. The younger person will approach the older and say 'bless *po*' or '*mano po*' and take the hand of the elder, raising it to their own forehead and then releasing it, saying 'thank you *po*' or '*salamat po*'. *Po* is the Tagalog term of respect, similar to *sir* or *ma'am* in English. Although this tradition remains important in the Philippines, there was a striking difference in its presence at FFBC, compared to MBC. I witnessed the practice repeated every Sunday and usually was the recipient (younger people approaching me) several times during each of my visits. At MBC, I saw the practice very infrequently, and only a couple of small children approached me during the entirety of my time there.

The congregation remains seated

People move back to their seats as the band plays, and Pastor Lontoc begins reading and expanding on the announcements. They are also projected onto the screens on either side of the platform. Fifteen announcements – this is a busy time of year as December approaches. Many extra ministries, offerings, and services take place during the last month of the calendar year. Again, the script is followed, but not read word-for-word.

Call to Worship

Duration: 3 minutes

The congregation stands

The Song Leader is asked to begin the worship time. The congregation stands and the band begins to play quietly in the background. The SL begins: ‘Good morning *po*. We praise God for today, that we can worship Him again. Before we can worship and sing praises *sa Panginoon* [to the Lord] why don’t we pray. Let’s pause for a while; let’s settle our hearts before the Lord. He repeats the invitation to pray in Tagalog. People have already bowed their heads and closed their eyes. There is little movement during this time and all the praying going on is internal. The almost silent prayer (the band continued to play during this time) lasted for 30 seconds, and then the SL reads Isaiah 6:3: “Holy, holy, holy is the LORD Almighty; the whole earth is full of his glory.” [reading from the NIV]’ The verse is also projected on the screens. As the SL speaks, some people continue with their heads bowed and eyes closed, others are looking at the projection or the SL. He goes on to repeat the statement from the passage, adding that God is perfect and unchanging, and thus is ‘worthy of all our praises and all our worship.’ He concludes with the invitation/exhortation ‘Why don’t we altogether sing to the one who is worthy of praise.’ As he is finishing this statement, the drummer starts a steady beat/count off for the band launch into the first song of the ‘praise and worship’ set.

Praise and Worship

Duration (for the entire set): 19 minutes

The congregation stands throughout the set

WORTHY OF PRAISE

Key signature: E major, F major

Time signature: 4/4

Tempo: quarter note = 95

Duration: just under 4 minutes

Lyrics:

Praise the Lord.
Praise, praise the Lord.
Praise the Lord.
Praise, praise the Lord.

I will worship
With all of my heart
And I will praise you
With all of my strength
I will seek you
All of my days
And I will follow
All of your ways

I will give you
All my worship
I will give you
All my praise
You alone I
Long to worship
You alone are
Worthy of my praise

I will bow down
Hail you as king
I will serve you
Give you everything
I will lift up
My eyes to your throne
I will trust you
I will trust you alone

I will give you
All my worship
I will give you
All my praise
You alone I

Long to worship
 You alone are
 Worthy of my praise

I will give you
 All my worship
 I will give you
 All my praise
 You alone I
 Long to worship
 You alone are
 Worthy of my praise

You alone are worthy of my praise
 You alone are worthy of my praise

(©1991 by Shade Tree Music)

(author and composer: David Ruis; date: 1991; lyrics above are transcribed from the service, rather than a published version of the song – there are a few small alterations)

The band picks up the tempo, volume, and drive, and the singers (the song leader and 2-3 ‘prompters’) start singing. Two female prompters are listed in the planner but are not visible in the video footage. I believe there is an additional male prompter also singing. This particular song includes extensive harmonizing and echo effects. In most of the repertoire, the singers sing in unison, as does the congregation, from what I can hear. The congregants immediately start to move and sway with the rhythm of the music, although the movement is somewhat muted. One gray-haired lady regularly raises her hands in the air and is more physically expressive. Sometimes one of the pastor’s wives also raises her hands while singing. Most people are holding their hands in front of them, or behind, or rest their hands on the back of the pew in front of them. Some people bob their head, and a few sway their upper torso slightly. Occasionally there is clapping in rhythm or patting the pew-back. Everyone looks at one of the screens for the lyrics, as do most of the prompters (looking at a screen at the front of the balcony). In the video, I can see most people singing, and facial expression ranges from neutral to smiling, to intense. At ‘I will bow down’ the band modulates up to F.

The sound system is turned quite loud. In the video footage, I can only hear the band. Sitting in the middle of the congregation I can hear a little bit of the people around me –

just enough to know that some people are singing, but the sound is more like an atmosphere of music, rather than hearing voices and words. In addition, I cannot hear myself singing. This is true for the set, and almost every song in every service during my stay.

At the end of the song, some people applaud briefly and rather tepidly as the SL says, 'Let's give him [God] a clap offering.' He goes on to segue to the next song by first reiterating the ideas from the introduction to the set, and then giving another reason why God is worthy to be praised – his sacrifice through the crucifixion – and then quotes John 3:16 and Isaiah 53:5.⁶⁰⁴ The band is playing quietly under the comments. The SL speaks of the death of Christ and his blood and introduces the next song – There Is Power in the Blood.

THERE IS POWER IN THE BLOOD

Key signature: G major, A major

Time signature: 4/4

Tempo: quarter note = 92

Duration: 5 minutes, including segue into the song

Congregation continues to stand

Lyrics:

Would you be free from the burden of sin?
There's pow'r in the blood, pow'r in the blood;
Would you o'er evil a victory win?
There's wonderful pow'r in the blood.

Refrain

There is pow'r, pow'r, wonder-working pow'r
In the blood of the Lamb;
There is pow'r, pow'r, wonder-working pow'r
In the precious blood of the Lamb.

Would you be free from your passion and pride?
There's pow'r in the blood, pow'r in the blood;
Come for a cleansing to Calvary's tide?
There's wonderful pow'r in the blood.

⁶⁰⁴ 'For God so loved the world, that he gave his only begotten Son, [that whosoever believeth in him should not perish, but have everlasting life.]' John 3:16 KJV; bracket text in the verse, but not quoted. 'But he was pierced for our transgressions, he was crushed for our iniquities; the punishment that brought us peace was [up] on him, and by his wounds we are healed.' Isaiah 53:5 NIV, bracketed text not in the verse, but said.

Refrain

There is pow'r, pow'r, wonder-working pow'r
 In the blood of the Lamb;
 There is pow'r, pow'r, wonder-working pow'r
 In the precious blood of the Lamb.

Refrain

There is pow'r, pow'r, wonder-working pow'r
 In the blood of the Lamb;
 There is pow'r, pow'r, wonder-working pow'r
 In the precious blood of the Lamb.

Would you do service for Jesus your King?
 There's pow'r in the blood, pow'r in the blood;
 Would you live daily His praises to sing?
 There's wonderful pow'r in the blood.

Refrain

There is pow'r, pow'r, wonder-working pow'r
 In the blood of the Lamb;
 There is pow'r, pow'r, wonder-working pow'r
 In the precious blood of the Lamb.

Refrain

There is pow'r, pow'r, wonder-working pow'r
 In the blood of the Lamb;
 There is pow'r, pow'r, wonder-working pow'r
 In the precious blood of the Lamb.

(author and composer: John E. Lewis; date: 1899)

Although the song predates contemporary popular styles and CWM, the song is played by the band in the same style as the previous song. The drummer is playing a sixteenth note rhythm on the snare which creates a quicker feel to the song, although the actual tempo is about the same as Worthy of Praise. One lady is swaying more now and clapping her hands during the first verse. A man on the front pew is swinging his shoulders now. Another man is clapping on the backbeat. The second verse is sung by just the ladies of the band and

congregation, while the men rejoin on the refrain. Can hear the congregation in the recording more clearly.

The band quickly modulates going into the third verse - 'Would you do service for Jesus your king' - and the band mostly drops out, excluding the bass and drum kit. The rest of the instruments rejoin at the refrain. At least two other people are now raising their hands, and the gray-haired lady is moving more energetically. The refrain is then repeated with a slower tempo, the band and singers decrescendo-ing. The band makes an almost immediate transition into the next song.

SAVED, SAVED, SAVED

Key signature: F major, G major

Time signature: 12/8

Tempo: dotted quarter note = 60

Duration: 2.5 minutes

Congregation stands

Lyrics:

I've found a friend who is all to me;
His love is ever true.
I love to tell how He lifted me,
And what His grace can do for you.

Refrain

Saved (Saved by His power) by His power divine,
Saved (Saved to new life) to new life sublime!
Life now is sweet and my joy is complete.
For I'm saved, saved, saved!

He saves me from ev'ry sin and harm;
Secures my soul each day.
I'm leaning strong on His mighty arm;
I know He'll guide me all the way.

Refrain

Saved (Saved by His power) by His power divine,
Saved (Saved to new life) to new life sublime!
Life now is sweet and my joy is complete.
For I'm saved, saved, saved!

Refrain

Saved (Saved by His power) by His power divine,

Saved (Saved to new life) to new life sublime!

Life now is sweet and my joy is complete.

For I'm saved, saved, saved!

(author and composer: Jack P. Scholfield; date: 1911)

The first verse is sung rather slowly, in marked contrast to the previous song. In the band, we only hear the bass guitar with sustained notes and occasional finger-picking in the guitar. I do not hear the prompters in this verse, but the SL's voice is heard clearly, and the congregation is audible in the recording. As the chorus proceeds, many are moving back and forth gently, and the same people as before are raising their hands intermittently. Others are doing a very subtle sidestep – slide dance movement.

After the slowed ending, there is applause, as with the first song, and the SL prays as the congregants bow their heads.

WITH ALL I AM

Key signature: D major

Time signature: 4/4

Tempo: quarter note = 62

Duration: 8 minutes

Congregation continues to stand

Lyrics:

Into Your hands I commit again

All I am for You Lord

You hold my world

In the palm of Your hand

And I am Yours forever

Chorus

Jesus I believe in You

Jesus I belong to You

You're the reason that I live

The reason that I sing

With all I am

I'll walk with You
Wherever You go
Through tears and joy
I'll trust in You
And I will live
In all of Your ways
And Your promises forever

Jesus I believe in You
Jesus I belong to You
You're the reason that I live
The reason that I sing
With all I am

Jesus I believe in You
Jesus I belong to You
You're the reason that I live
The reason that I sing
With all I am

I will worship
I will worship You
I will worship
I will worship You

I will worship
I will worship You
I will worship [band starts to pick up]
I will worship You

Jesus I believe in You
Jesus I belong to You
You're the reason that I live
The reason that I sing

Jesus I believe in You
Jesus I belong to You
You're the reason that I live

The reason that I sing

With all I am

(©2003 Hillsong Music Publishing)

(author and composer: Reuben Morgan)

The previous song (SAVED, SAVED, SAVED) ends, and the SL is immediately praying, thanking the Lord for salvation despite the sinfulness of the congregation. Although the prayer ends with the words ‘help us O Father’, everything in the prayer is about God and what he has done and how he lives through the believers. By now the sanctuary is full. The song starts softly, and there is little movement, just some people swaying gently. Only the gray-haired lady seems to be raising her hands. All the prompters can be heard, as well as the congregation. The SL’s voice is louder than all other sounds. After the first chorus the band picks up the volume and rhythm – the drum kit enters with gentle pop ballad style. The second chorus accompaniment intensifies in volume, activity, and backbeat, and then settles down into the bridge (‘I will worship’) and is very subdued. Then a kind of slow-burn begins with the repeat of the bridge – the drum kit gets increasingly more active, as does the bass and guitar, and then it opens up into the return of the chorus. Throughout these changes, the tempo has remained consistent, as has the movement in the congregation.

After the final chorus, the instruments play softly as the SL prays: ‘That’s our prayer, Father. Help us, Father. Increase our desire, *Panginoon* [Lord] so that we cannot be too easily satisfied *sa bagay na tao na* offering *ng mundo ito*, *Panginoon* [...too easily satisfied with the things and people this world offers, Lord]. Increase our desire, Father... Help us to live by faith... Prepare our hearts as we listen to your word. And we bring back all the praises and glory to your name. And we ask that you do all of this in Jesus’ name. Amen.’ Everyone sits.

The ‘praise and worship’ portion of the service is consistent with its name. No other ideas or doctrines were presented, and all the exhortation and prayers were to give praise and worship. The continuing emphasis is on ‘giving God praises and worship’. *Worship* is defined as singing and praying, and no mention of other responses to God’s goodness are suggested, such as maturing in faith, serving God, changing wrong behavior, or thoughts, or feelings. The purpose of the singing seems to be to get people to worship, and singing is viewed as worship – congregational singing seems to be the means and the end.

Scripture Reading

Duration: 1.5 minutes

The congregation stands

Immediately after the congregation sits, the layman slated to lead the scripture reading comes to the pulpit and asks everyone to rise. He is a young man with a quiet voice. After announcing the passage and pausing, he begins reading. The congregation follow along in their Bibles or reading the projection. Many people have hard copies of the Bible, and some are using smartphones or tablets. I can see a few who don't seem to be reading with the reader, but most do seem to be engaged in the activity. In the planner, the passage is quoted from the NIV, but the ESV was used for the public reading. I cannot tell from the video footage what translation was projected.⁶⁰⁵ The people sit following the reading.

Message from the Word of God – Senior Pastor Paul Dignadice

Duration: 1 hour (plus 8 minutes for the song of response and closing prayer)

The congregation is seated

Pastor Dignadice comes to the pulpit as the congregation sits. He is using a handheld microphone. Sometimes the preaching pastor will use a head-mounted mini microphone. This allows for freedom of movement around the platform while maintaining audio levels. He begins with a greeting: *'Magandang umaga po sa inyong lahat* [Good morning, everyone!]. *Salamat po sa Panginoon sa ating mabuti Panginoon...* [Thank you Lord for your goodness to us]. He then elicits 'amens' from the congregation (*'Amen po ba?* [Amen, yes?]) by asking them if the Lord is good. Several male voices can be heard saying *amen*. He also encourages them to believe that God is good even when there are problems in life. He will do this kind of thing throughout the message.

He then turns to the Colossians passage read earlier and addresses the topic of 'identity'. A video is shown of a skit (American-produced) – an English-as-second-language class where the teacher is instructing in the conjugation of the verb 'to swim' using a series of gender-neutral pronouns. The 'students' don't understand the concept, so the teacher tries to explain people 'identifying' as something other than their biological gender. The 'students' in the video skit still don't understand 'identifying' or why there are '63 pronouns' in English. Pastor Dignadice goes on to explain in Tagalog the concept of gender neutrality

⁶⁰⁵ 'Now I rejoice in my sufferings for your sake, and in my flesh I am filling up what is lacking in Christ's afflictions for the sake of his body, that is, the church, of which I became a minister according to the stewardship from God that was given to me for you, to make the word of God fully known, the mystery hidden for ages and generations but now revealed to his saints. To them God chose to make known how great among the Gentiles are the riches of the glory of this mystery, which is Christ in you, the hope of glory. Him we proclaim, warning everyone and teaching everyone with all wisdom, that we may present everyone mature in Christ. For this I toil, struggling with all his energy that he powerfully works within me.' Colossians 1:24-29 (ESV).

and identity as it was being discussed in American culture at the time. He does question the concept, quoting Genesis 1, speaking of God creating human beings: ‘male and female created he them [Adam and Eve]’. He touches on the impact of sin on the human race and how Jesus took away that impact, declaring believers righteous, and then transitions to the idea that the church exists for God’s glory.

Throughout the sermon, the congregants seem to be engaged – Bibles can be seen open on many laps, most people are looking at the pastor, and I see at least a few taking notes. The main body of the sermon is based on ‘seven powerful, life-changing words’ from Colossians 1:27 – ‘Christ in you, the hope of glory.’ He then works his way through each word, going back in the chapter to give context to the phrase under discussion. He works through each verse starting at verse 15, drawing out the emphasis on Christ as supreme, and as the head of the church, including FFBC. Because of Christ being in the believer, the believer lives an empowered life. ‘The Christian life is a transformed life.’ He connects the idea of Christ in the believer with God’s presence with various Old Testament figures, such as Moses and Abraham. Reference to a few other passages (both Old and New Testament) are mentioned. The congregation is sometimes asked to turn to them. He discusses the impact of Christ living in the believer, emphasizing that the Christian can only live as a Christian if Christ does it through him. ‘Stop living the Christian life. Let Christ live in and through you.’ He also emphasizes that only Jesus can satisfy ‘your soul’, not the latest cell phone or any other exciting thing. Several passages describing the security of believers in Christ are presented. He ends the main part of the message with two questions, which will be further discussed in the small groups: 1. ‘Is Christ in you?’ (refers to having a personal relationship with the Lord); 2. ‘Is Christ your life?’ (‘Is he transforming your life from the inside out?’ refers to sanctification).

Pastor Dignadice speaks with passion and earnestness, inserting humor occasionally. He uses a rather large pitch range in his speaking and varies the pitch frequently. He switches quickly between English and Tagalog. The quotes of scripture are almost always in English, as are the main points (headings and subheadings). Much of the explanation and exhortation is in Tagalog or *Taglish*. He frequently seeks affirmation or agreement from the congregants by asking for an ‘amen’. The congregation is sometimes fairly active in ‘amening’, smiling, laughing, or verbally responding at points.

At the end of the sermon, Pastor Dignadice asks the band to return and prepare to lead the song of response. He continues to make personal applications from the message, challenging the congregation to live victorious Christian lives, stating that Antipolo (the city where the church is) does not need defeated Christian lives. He emphasizes that the

Christian life cannot be lived without the help of Christ. 'Is Christ your life? Boss *mo*? [Is He your boss?]' 'Have you given up trying to live the Christian life yourself?' 'Nag-give up *ka mo ba* transforming yourself, ok?' 'Will you pray this morning "Christ, I want to die to myself today, and I want you to live in me."' He reminds them that their lives are not segregated into sections – God is Lord of all of life, not just parts. As the band begins to play quietly, Pastor Dignadice emphasizes again the need for God to work: 'Lord, deliver us from a defeated Christian life. Lord, raise us up...to display to the world what it means for Christ to live in us, the hope of glory.' 'So that the glory of God can be seen in you... only through the power of the Holy Spirit that is in you.' People are moving around a bit more, fixing things on their laps. Some ladies are finger combing their hair and straightening it.

Pastor Dignadice asks the congregation to stand and pray silently, and then the band begins to lead the song of response – a repeat of WITH ALL THAT I AM - with the pastor as the Song Leader. He has a rich, confident voice, with clear diction and a little vibrato. He is little unsure of the song arrangement, singing the 1st verse again, after the first chorus, mumbling the words in places, as the congregation tries to sing.⁶⁰⁶ They cannot be heard, and I can see the confusion on many faces since the words being sung are not the same as the words being projected – some people are trying to sing the 2nd verse, as per the projection. One of the band members calls out the first line of the chorus, perhaps to help Pastor Dignadice get back on track. During the chorus, he interjects spoken exhortations, such as 'Let's declare it this morning. We belong to Jesus!' and 'Yes, Lord.' His voice is audible over the band and congregation. On the second verse, I can hear more of the congregation and the prompters. The arrangement is shorter than when sung earlier – no bridge or repeated choruses. In most services, the repeated song will be sung entirely as earlier in the service. After the 2nd verse and chorus, the pastor alternates between praying and talking to the congregation, most of whom have eyes closed, then everyone sings the chorus one more time before there is a final prayer. People sit while the band plays 'lead out' music.

Worship in Giving

Duration: 3 minutes

The congregation remains seated for the introduction and prayer, and then many congregants go up to the front of the sanctuary to place money in boxes

⁶⁰⁶ This description is not intended as a criticism – Pastor Dignadice has a very good voice and has enjoyed an active part in music ministry, including traveling in a Bible college quartet, and leading the change to contemporary worship music as a musician and pastor.

The offering time is introduced by another assistant pastor, who happens to be a son of the founding Filipino pastor. He reads Proverbs 3:9-10⁶⁰⁷ and then leads in an extemporaneous prayer. He prays in *Taglish*. After the prayer, the band plays a song frequently used in the worship set as people leave their seats and line up to place their financial gifts into the offering boxes at the edge of the platform. Some folks smile and greet people they pass, most walk up and back silently. As everyone returns to their seats the band cadences and then the guitar and piano quietly vamp, in a similar fashion to earlier points in the service.

Closing Song and Closing Prayer

Duration: 5 minutes

Congregation stands

There is no closing song. Pastor Dignadice returns to the pulpit and reiterates the main points of his sermon. Most people are looking at him and listening. The quiet vamp continues all through this time, including under the prayer. A couple of ladies partway back seem to have a conversation going on. The pastor recognizes a family that is leaving for the USA the following week. They are asked to come forward so that they can be prayed for to 'be a light in the US'. Pastor Dignadice asks the congregation to stand and then prays a closing prayer. I see one lady raising a hand during the prayer. Nearly everyone has closed their eyes and bowed their heads. There is little to no movement, although one young man stands with his eyes open and hands in pocket. Pastor Dignadice prays for protection, for financial blessing and success, and for Jesus to live in each member. When the service concludes, people are instructed to go directly to their small groups.

⁶⁰⁷ 'Honor the LORD with your wealth, with the firstfruits of all your crops; then your barns will be filled to overflowing, and your vats will brim over with new wine.' (NIV)

8.2 Appendix B: Commentary by Worship Leaders

An area of some difference between the churches relates to the commentary by the song or worship leaders. Although two of MBC song leaders did not say much beyond announcing the title and number for each song, most gave introductory comments. It was evident that some thought had been given to what would be said, although I did not get the sense that the comments were as carefully planned as the FFBC worship leaders' introductions. MBC song leaders often linked the song they were introducing to the theme of the month (stewardship, missions, thanksgiving, fidelity to the Bible) – most of the songs were chosen because the lyrics spoke of some aspect of the respective theme. If songs were not connected to the theme, they tended to be songs of praise or commitment.

8.2.1 Song leaders' introductory comments: content

One aspect of the MBC introductions was that they were *uniformly* about the content of the songs and making a personal application of that content. Monthly themes were reinforced by linking an idea from the song about to be sung to some active response. In general, the introductory exhortations were broad in scope and frequently specific to daily life – thoughts and actions. Congregants were also frequently encouraged to 'sing out', 'sing from the heart', and 'sing for the Lord' and praise of God was often encouraged.

FFBC worship leaders carefully planned out their introductory comments for each song while retaining a level of extemporaneity. Most frequently, the statements centered around the greatness of God and his divine attributes. Congregants were encouraged to be 'ready to worship', 'enter into worship', and 'really worship'.⁶⁰⁸ Statements about personal applications of the content, beyond gratitude, were scarce, as were implications for daily life. An interesting loop became apparent: the church was told to sing as a worshipful response to God, but singing was simultaneously presented as worship. The church sings *to* worship. The act of singing *is* worship. Thus, singing becomes an end, rather than a means to an end. This was stated clearly in one service – after the singing of HOW GREAT THOU ART in Tagalog, the worship leaders asked 'We have been singing about how great God is (*dakilang D'yos*) – how should we respond? Let's sing to Him! Let's praise Him.'⁶⁰⁹

⁶⁰⁸ Interestingly, Adnams suggests '[...] leaders of congregational singing in the contemporary worship tradition are often under great pressure to generate the environment that will foster really worshipping.' [Gordon Adnams, p. 199.]

⁶⁰⁹ 28 January 2018 morning service. Translated/paraphrased from Tagalog.

This difference of emphasis by worship leaders was also reflected in the content of the songs. In Chapter Three, I detailed topical information about the repertoire of each church. Regarding scripture usage, the data provided by the cataloging resources presents a picture of a relatively wide range of passages in both churches' corpora. MBC's raw numbers were larger, due to the larger number of songs used. Editors of various hymnals and CWM web sites found that fifty-nine of the sixty-six books of the Bible were referenced in the MBC set, with a similar number for FFBC. One area of difference centered on the use of New Testament references – MBC songs include references to 75% of the total number of New Testament chapters. The statistics for FFBC songs are not nearly as robust in this area. This may suggest a more significant presence of discipling/exhortational topics in the MBC songs, due to the didactic nature of much of the NT writings for churches and their members.⁶¹⁰ FFBC repertoire has a slightly higher percentage of references to the Psalms and Revelation, which may suggest a greater emphasis on worship or praise.

In Chapter Three, I summarized the suggested topical references, in addition to the scriptural ones. The resources cited attempt a comprehensive listing in both areas, rather than seeking to state a single primary idea for a song. Within such "catch-all" parameters, the topical differences are more evident. Approximately 39% of the MBC repertoire was perceived to touch on topics focusing on the worship of God, compared to 48% of FFBC repertoire. When I examined songs for a single or general theme, the contrast became quite stark: in MBC, 54% of the songs focus on worship, while 39% are of a didactic/exhortational nature. At FFBC, 89% of the songs are worship-focused, while only 11% are didactic/admonitional.⁶¹¹

It is important to note here that songs of praise and worship are often exhortational. Also, almost every song does touch on more than one subject and approaches those subjects from a variety of perspectives and expectations. At the same time, the contextualization, by worship leaders and other factors, does influence the reception or processes of the lyrics. The wideness of personal inference is narrowed by the direction of the service context and pre-established expectations, which themselves are shaped by previous experiences in the same worship context.

⁶¹⁰ The use of *discipling* and *exhortational* in this section excludes lyrics that exhort the believer to worship and thanksgiving.

⁶¹¹ My inclusion of these figures is not to suggest a qualitative nature to the information – another researcher might assign the topics somewhat differently.

The striking difference in content and emphasis may suggest a different level or type of affective experience. FFBC congregants are repeatedly encouraged by the worship leaders to *feel* or be thankful, and the lyrics sung focus predominantly on God and what he has done for a believer, specifically call for worship, or are actually words of praise. It may be reasonable to suggest, as I hinted above, that the *urge to act* arising in such a situation folds or loops back on itself. The action tendency within the affective experience is towards another affect rather than an action. The urge to *act* becomes an urge to *feel*. Such a context deliciously complicates the use of the Component Process Model.

8.2.2 Song of response

One final related difference between the churches became apparent in my attendance at the services. Both churches follow the standard practice in many Baptist and other Evangelical churches of singing a song at the end of the sermon. At MBC the song leader usually returns to the platform to introduce and lead the song. At FFBC, the preacher or the senior pastor would often make the transition to the song as the worship team returns to the platform. The song is used to give congregants the chance to react to the sermon directly, and, to a lesser extent, to the entire worship service. In both churches, the songs are selected during the process of organizing the church service earlier in the week.⁶¹²

Although both churches use a song of response in every service, the practice of each is distinct. At MBC, the song is a new song, not used earlier in the service, that directly challenges or encourages the believer in an area addressed in the sermon. The song is used (and perceived of) as an extension of the sermon, prompting an active response that involves a change of life in action, thought, or feeling. Often only one or two verses are used.

At FFBC, the song of response is most often a song used in the earlier worship set; frequently, it is the final song of the set. The rendition is almost always the complete arrangement – all verses, bridges, and repetitions. Since the preponderance of subject matter in the repertoire used during the case study period centered on the worship of God, the response encouraged at the end of most sermons was worship and gratitude, and, occasionally an expression of general neediness.

The use of the song of response seems to mirror the experiences of the congregants. At FFBC, only seven interview points were coded for *urge to act*. This coding point included such aspects as affirming truth, conviction, discipleship, edification, inspiration, response

⁶¹² In some churches, the selection of the song happens at the end of the sermon. A pastor may select one that comes to mind as he preaches, or the song leader may be tasked to do the same.

to a song, self-evaluation, and service. The MBC interviews contained forty-seven such coding points in roughly the same number and duration of interviews. It may be that the use of the song of response by each church is for different goals. FFBC seems to extend the focus on worship, while MBC extends the focus of a particular sermon. None of these suggests that MBC lacks an emphasis on worship, as the data has already evidenced. Nor does this suggest that FFBC does not seek the discipleship of its members – the small group discussions following each morning service attest to that emphasis. However, in the difference of practice, we may see evidence of a different perspective on the use of music and the affect it evokes that has been suggested by other aspects of the study.⁶¹³

⁶¹³ From a self-reflective perspective, I compared the song or response experience in the two case study churches and the church in which I performed a one-month feasibility study. In the latter church, the appeal to respond was most often given as the final part of the sermon. The concluding song was used primarily to reinforce what was decided by congregants and as a final benediction to the service. At MBC, the singing of a single verse seemed too short for a thoughtful meditation and response. FFBC's practice felt unnecessarily elongated, especially since there was no 'altar call' (asking people to come forward and pray or speak with a pastor).

8.3 Appendix C: Song Analysis

8.3.1 Manila Baptist Church - representative song

TAKE THE NAME OF JESUS WITH YOU (sung on 10 September 2017)

Basic background information: lyrics were written by Lydia Baxter, set to music by William Doane in 1870. Lydia Baxter was an American Baptist author active from the beginning of the 19th Century gospel song movement. Her songs were published in Ira Sankey's collections.⁶¹⁴ William Doane was a prominent composer and publisher in the movement who wrote tunes for many of Fanny Crosby's lyrics, as well as for authors such as Elizabeth Prentiss.⁶¹⁵ The hymn has been sung in English-speaking churches all over the world and continues to be popular in Filipino Baptist churches.⁶¹⁶ It is included in the two hymnals most commonly used in English-singing churches⁶¹⁷ and has been translated, and published by Baptist ministries into several major languages in the country, including Tagalog,⁶¹⁸ Cebuano in the central (Visayas) region of the country,⁶¹⁹ and Ilocano for northern Luzon.⁶²⁰

Lyrics (as published; only verse one and refrain were sung in the service)

Take the name of Jesus with you,
Child of sorrow and of woe;
It will joy and comfort give you,
Take it, then, where'er you go.

Refrain:

Precious name, oh, how sweet!
Hope of earth and joy of heaven;

⁶¹⁴ Carlton Young and J. R. Watson, 'Lydia Odell Baxter', *The Canterbury Dictionary of Hymnology* (Canterbury Press) <[https://hymnology-hymnsam-co-uk.ezphost.dur.ac.uk/l/lydia-odell-baxter?q=lydia baxter](https://hymnology-hymnsam-co-uk.ezphost.dur.ac.uk/l/lydia-odell-baxter?q=lydia%20baxter)> [accessed 3 January 2019]. John Julian, 'Baxter, Lydia', in *A Dictionary of Hymnology*, ed. by John Julian (New York, NY: Dover, 1907).

⁶¹⁵ Lia C. Gerken, 'William Howard Doane', *The Canterbury Dictionary of Hymnology* (Canterbury Press) <[https://hymnology-hymnsam-co-uk.ezphost.dur.ac.uk/w/william-howard-doane?q=william doane](https://hymnology-hymnsam-co-uk.ezphost.dur.ac.uk/w/william-howard-doane?q=william%20doane)> [accessed 3 January 2019]. John Julian, 'Doane, W. H.', in *A Dictionary of Hymnology*, ed. by John Julian (New York: Dover, 1907).

⁶¹⁶ Hymnary.org catalogs 563 hymnals that include TAKE THE NAME OF JESUS WITH YOU.

⁶¹⁷ Peterson; *Soul-Stirring Songs & Hymns*.

⁶¹⁸ *Baptist Favorites (English & Tagalog)* (Manila: Lifeline Philippines). This combined hymnal is commonly found in the Baptist churches of central Luzon. Another commonly used ecumenical Tagalog hymnal does not include the song [*Ang Imnaryong Cristiano* (Manila: OMF Literature, Inc., 1988).

⁶¹⁹ *Mga Alawiton Sa Pagsimba* (Cebu City: Philippine Harvest Publications, 1997).

⁶²⁰ *Himhimno Ken Naespiritaan A Kankanta* (Northern Luzon Fellowship of Fundamental Baptist Churches, Inc.).

Precious name, oh, how sweet!
Hope of earth and joy of heaven.

Take the name of Jesus ever,
As a shield from every snare;
If temptations round you gather,
Breathe that holy name in prayer.

Refrain:

Precious name, oh, how sweet!
Hope of earth and joy of heaven;
Precious name, oh, how sweet!
Hope of earth and joy of heaven.

Oh, the precious name of Jesus!
How it thrills our souls with joy,
When His loving arms receive us,
And His songs our tongues employ.

Refrain:

Precious name, oh, how sweet!
Hope of earth and joy of heaven;
Precious name, oh, how sweet!
Hope of earth and joy of heaven.

At the name of Jesus bowing,
Falling prostrate at His feet,
King of kings in heav'n we'll crown Him,
When our journey is complete.

Refrain:

Precious name, oh, how sweet!
Hope of earth and joy of heaven;
Precious name, oh, how sweet!
Hope of earth and joy of heaven.

8.3.1.1 Textual analysis

Summary of ascribed topics and uses:⁶²¹ admonition, Christ, name of Christ, adoration of Jesus' name, adoration, evangelism, Jesus' affliction, devotional, Jesus' ascension and reign, names of Christ, assurance, challenge, confirmation, inner life, the Christian way of life, praise and testimony of Christ, invitation, Christ is precious, Christ with us, closing of service, faith and hope, funeral hymns, Christ's loyalty and courage, missions, temptation, King of kings, trust in Christ, worship, love for Christ, Christ is strength and refuge, joy, trial and conflict, life in Christ, Christian service, confessing Christ, witnessing, evensong, invitation, name of Jesus, sorrow, comfort and care, world service, encouragement, vows of consecration and fellowship, cross, morning and evening, edification, sacraments, eternal life, heaven, journey, pilgrimage, petition, prayer, presence of God, sickness, God the Son, intercession, God's Church, perseverance, going forth, guidance, loyalty, personal work, new year, sanctifying and perfecting grace, strength in tribulation, sending the name of Christ, Christ the King, social and family worship, communion and fellowship, affliction

Summary of ascribed scripture passages referenced:⁶²² Psalm 72:19, Proverbs 18:10, Ephesians 1:21, Philippians 2:9-11, Acts 4:12, John 17:18, Colossians 3:17, 1 Peter 2:7

Verses one and two are instructive (the name/presence of Jesus will give joy in time of challenge and will help in resisting temptation), and imperative (be active in gaining God's help, do not abandon Jesus in your daily life [implied]). Verses three and four are also instructive (we receive joy as we sense the presence of Jesus, and when we sing praise to him). However, the latter verses contain no imperative – rather than commanding (*take, breathe*); the emphasis is on reflection or recognition. Souls 'thrill with joy' when we sing Jesus' praise; someday, the presence we sense now will become a complete physical reality when we are in heaven. The refrain serves two purposes: 1. An affective response to the truths presented in the verses – 'oh, how sweet!'; 2. a rationale for 'taking the name of Jesus with you' – his presence gives hope in this life, and joy in the life to come.

The 'name of Jesus' is used in this song as an amalgam of the ways in which the name of Christ is referred to in the New Testament.⁶²³ It is the person of Jesus that is being

⁶²¹ 'Take the Name of Jesus with You | Hymnary.Org'

<https://hymnary.org/text/take_the_name_of_jesus_with_you_child_of> [accessed 3 January 2019].

⁶²² 'To God Be the Glory | Hymnary.Org'

<https://hymnary.org/text/to_god_be_the_glory_great_things_he_hath> [accessed 21 November 2018].

⁶²³ In personal correspondence, colleague and theologian Joel Arnold summarizes the use of the expression in the song: '[...] follow the pattern of language across the epistles but especially Acts. It's a defining pattern

referred, as well as faith in him. In some Christian groups, such lyrics would be interpreted in a very literal way, where Jesus' name itself is seen as potent. It is spoken as an act of authority and power, or as a Christianized talisman to protect the speaker. For MBC in general, the idea would be to not abandon Christ in everyday life, but to be active in gaining God's help as you go through life; turn to Jesus in sorrow and temptation. Implied is the idea of a constant 'walk' or fellowship with Christ so that the believer can access help in daily life, as needs arise.

Affective terminology abounds, with one or more terms in at least 5 of the 16 verse lines. Every line of the refrain contains such vocabulary. The author seems to have created symmetry between instruction/exhortation and affective response – the lyrics are almost equally divided.

The sentence structures are worth noting – each verse is four-phrase structure – no line or phrase is self-contained or stand-alone. The refrain is structured as a 2-phrase sentence that is repeated; the first of the two phrases can be considered a complete thought; however, the first phrase is needed for the second phrase to be understood. The structure of the lyrics (and the melody) is a standard verse-refrain, where both are of equal duration. Although each verse is segmented, the flow of thought requires the entire verse, while the refrain, also segmented, has a sense of effusion in each phrase. In terms of repetition and variety, the song is symmetrically balanced – no use of repetition in the verses, and significant repetition in the refrain, in addition to the structural repetition. If all the verses are sung, two phrases are sung eight times each. Sixteen lines are never repeated.

Analysis of structure:

Verse - Refrain

V - R

V - R

V - R

of Acts 3-4. In those places it's tied in with ideas of authority. So to go in His name means to go representing Him. To do something in His name means you can speak with authority because He has sent you. But there is also a strong pattern of association. So it's not just faith in general - as though believing anything will do - it's faith in His name, baptism in His name, prayer in His name, etc. So it has to be connected to Him personally. In Acts 8:12, it's even used as a shorthand for the gospel —Philip preached the kingdom of God and the name of Jesus. I think all of those ideas and the biblical pattern of the language are probably wrapped up in the way that [song] text is using it.'

Meter: 8.7.8.7 with refrain (6.7.6.7)⁶²⁴

Rhyme scheme: verse – a b a b; refrain – c d c d (word repetition, actually)⁶²⁵

8.3.1.2 *Music analysis*

Tune name: PRECIOUS NAME

The music was written specifically for this text.⁶²⁶ Before the gospel song period, lyrics could be sung to several tunes with appropriate meter and rhythm. The following description of the music should be taken in the context of the stylistic description and background given earlier.

⁶²⁴ The numbers here refer to the number of syllables per line.

⁶²⁵ The rhyme scheme changes in the fourth verse – a b c b.

⁶²⁶ Donald P. Hustad, *Dictionary-Handbook to HYMNS FOR THE LIVING CHURCH* (Carol Stream, IL: Hope Publishing Company, 1978), p. 43.

Take the Name of Jesus with You ^{HIS NAME(S)} 313

And whatever you do, in word or in deed, do everything in the name of the Lord Jesus. Colossians 3:17

1. Take the name of Je - sus with you, Child of sor - row and of woe;
 2. Take the name of Je - sus ev - er As a shield from ev - 'ry snare;
 3. Oh, the pre - cious name of Je - sus! How it thrills our souls with joy,
 4. At the name of Je - sus bow - ing, Fall - ing pros - trate at His feet,

It will joy and com - fort give you, Take it then wher - e'er you go.
 When temp - ta - tions round you gath - er, Breathe that ho - ly name in prayer.
 When His lov - ing arms re - ceive us And His songs our tongues em - ploy.
 King of kings in heav'n we'll crown Him When our jour - ney is com - plete.

Chorus

Pre - cious name, oh, how sweet! Hope of earth and joy of heav'n;
 Pre - cious name, oh, how sweet!

Pre - cious name, oh, how sweet! Hope of earth and joy of heav'n.
 Pre - cious name, oh, how sweet, how sweet!

WORDS: Lydia Baxter
 MUSIC: William H. Doane

PRECIOUS NAME
 8.7.8.7. with Chorus

Figure 15: Music example - TAKE THE NAME OF JESUS WITH YOU






8.3.1.2.1 Melody

Structure – two-measure phrases; verse phrases are combined into two-phrase periods; refrain phrases can be perceived in the same way, although the sense of connection between phrase pairs is not as strong, due to phrases ending on downbeats and, in the case of the first phrase, cadencing on the dominant

Range – fairly narrow, especially compared to the 18th century (and earlier) hymn melodies, and CWM melodies; the overall range is under an octave; typical individual phrase ranges are as follows: a 6th – 4, a 5th – 1, a 4th – 2, a 3rd – 1

Voice leading – thirty-seven movements are conjunct, nineteen are disjunct. Leaps are within the tones of the supporting harmony.

Contour – all but one phrase can be perceived of as an arch, inverted arch, ascending, or descending:

Measure	1	5	9	13
Period				
Phrase		--		

Cadences – each phrase has a sense of a rest point, based on the melodic rhythm – longer duration on beat one or three; there are two strongly conclusive melodic cadences (arrival on tonic, longer duration) – one at the end of the verse, the other at the end of the refrain

8.3.1.2.2 Harmony

Key: *Ab*

Range of chords (approximate number beats per chord): I (43), IV (12), V (6), V⁷(3), V⁷/V (.5)

Motion: mostly one chord per measure, and relatively static tenor and bass voicing, so numerous repeated notes

Progression/cadences: follows a general pattern of “leap” from I to IV or V, then Common Practice traditional progression back to I. Authentic cadences appear at the end of the verse and the refrain and are reinforced melodically and rhythmically. A plagal cadence comes halfway through the verse and a half cadence halfway through the refrain.

8.3.1.2.3 Rhythm

Meter/pulse: simple meter (4/4); the relatively quick tempo with which this is often sung approaches a feeling of cut time (2/2)

Functional rhythm: there is a fair amount of variety in terms of duration and combination. The following patterns are noteworthy for repetition and, in the case of the dotted eight-sixteenth pattern, motivic unity:

♪♪♪♪ (4 measures)

♩ (2 m.)

♩ (2 m.)

♪♪ | ♩ (4 m.)

♩♩♩♩ (2 m.)

The rhythmic nature of the song includes a strong sense of regular beat and pulse, with variety in the melody. No syncopation is present. The use of the dotted rhythm and echoes in the refrain lend energy and bounce to rather serious lyrics, lending, perhaps, a sense of hopefulness and joy. That energy is reinforced or increased by the long note fills by the pianist. With the change of rhythmic material and notes of longer duration in the refrain come a calmer sense of confidence, although the melody leaps retain the joy of the verse.

Within the song, there is a balance of vitality and enthusiasm (melody, rhythm) with stability (harmony, structure), with a strong sense of arrival or completion at the end of each verse.

8.3.1.3 Service context

This service takes place in the middle of an annual month-long emphasis on stewardship. In the service bulletin, the message from the pastor gives this word of welcome:

Welcome to our church's annual emphasis-month on Stewardship. All we own of this world's goods are a few perishable items that won't be of any use to us in eternity. Our earthly treasures have no price tag.

A person who constantly accumulates and hoards because of a fear of going without, lives in bondage to the fear of poverty. We lose when we try to hold on to that which does not belong to us.

Come every Sunday and discover from the Word of God what it means to live beyond the possible.

Other songs used in the service: I'm Blessed (welcome/handshake song), May the Mind of Christ, My Savior (choir only, a cappella, while the congregation stands), Immortal, Invisible (four verses), My Jesus, I Love Thee (four verses), He Is So Precious To Me (two verses), I'm Looking Unto Jesus (choir only), Only One Life to Offer (hymn of response after the sermon, number of verses sung is unknown), We Give Thee But Thine Own (one verse, before the offering is received), Take the Name of Jesus With You (sung benediction, one verse). The title of the sermon is "How We Value God Is the Key to Stewardship" Haggai chapter 1 is the primary passage.

8.3.1.4 Audio description

The song began after the prayer, in which scripture was quoted. A short piano introduction of two measures was played, with an unmeasured pause at the end, before the song leader and congregation began to sing. The tune of the song is recognizable in the introduction, which ends with an extra two beats of duration. As the singing begins, I can hear the song leader, the piano, and the congregation. The song leader is singing the melody, without adding any changes of notes or rhythms to the notated score. He sings powerfully and sometimes pushes the pitch flat at the ends of phrases. He enunciates the lyrics clearly. The congregation sings loudly and securely – the majority seem to know the song. The pianist plays a strong cadence at the end of the song, ending with the downbeat of the final measure – no tag or extension. After the congregation is dismissed, she plays the chorus of the song as people begin picking up their belongings and talking with people around them before departing.

8.3.1.5 Visual description

The sanctuary is brightly lit; everyone is standing for the prayer and the final song. The congregation is made up of all ages above elementary school. Although there are hymnals in the pew racks, everyone seems to be reading the lyrics from the projection. Nearly everyone seems to be singing – I can see a few people who appear to be reading the lyrics without singing. Little body movement is apparent, and no one is raising their hands. Faces seem rather neutral regarding emotion. The service was quite a bit longer than usual, with the extra activities, and I think some people look a bit tired.

I cannot see the platform in the video; therefore, I cannot comment specifically on the actions of the song leader and musicians. If consistent with the norms of the church, the song leader would be confidently conducting the singing with a standard four-pattern. The pianist would have slipped up to the instrument on stage during the final prayer, ready to begin immediately. No other instrumentalists are playing. The pastoral staff is down in the congregation during the song.

8.3.2 Faith Fundamental Baptist Church - representative song

YOUR GRACE IS ENOUGH (sung on 26 November 2017)

Basic background information: written and composed by Matt Maher and published in 2003. Maher, a Roman Catholic, is a popular songwriter and performer of Contemporary Worship Music.⁶²⁷ The song has been performed and recorded by other musicians, especially Chris Tomlin, and is used broadly in churches of various denominations.⁶²⁸

Lyrics (as sung in the service)

Great is Your faithfulness Oh God
 You wrestle with the sinner's heart
 You lead me by still waters into mercy
 And nothing can keep us apart

Pre-Chorus

So remember Your people
 Remember Your children
 Remember Your promise Oh God

Chorus 1

Your grace is enough
 Your grace is enough
 Your grace is enough for me

Verse 2

Great is Your love and justice God
 You use the weak to lead the strong
 You lead us in the song of your salvation
 And all Your people sing along

So remember Your people
 Remember Your children
 Remember Your promise Oh God

⁶²⁷ 'Since his 2008 major label debut, Maher has become a staple in the artistic and songwriting community. A five time-GRAMMY® nominee, he has garnered multiple radio successes writing and recording songs like "Lord, I Need You," "Hold Us Together," "Christ Is Risen," "All The People Said Amen," and "Your Grace Is Enough." 'WorshipTogether.Com' <<http://www.worshiptogether.com/worship-leaders/matt-maher>>. 'Home — MATT MAHER' <<https://www.mattmahermusic.com/home/>> [accessed 23 November 2018].

⁶²⁸ In 2016, the song was listed by CCLI's top 100 songs: <https://hymnary.org/hymn/CCLI2016/26>.

Your grace is enough
 Your grace is enough
 Your grace is enough for me

Your grace is enough
 Your grace is enough
 Your grace is enough for me

So remember Your people
 Remember Your children
 Remember Your promise Oh God

So remember Your people
 Remember Your children
 Remember Your promise Oh God

Your grace is enough
 Your grace is enough
 Your grace is enough for me

Your grace is enough
 Your grace is enough
 Your grace is enough for me

For me, for me, for me.

8.3.2.1 *Textual analysis*

Summary of ascribed topics and uses:⁶²⁹ adoration, faithfulness, grace, God's justice, love, perseverance, forgiveness, assurance, biblical characters – Jacob, children of God, justifying grace, guidance, hearts, heaven, memory, mercy, people of God, promises, restlessness, salvation, sin, stillness, strength, courage, sufficiency, water, weakness, wrestling, covering, quietness, calm, Easter, covenant, compassion, children, encouragement, mother, protection.

⁶²⁹ See Methodology for resources used.

Summary of ascribed scripture passages referenced:⁶³⁰ Nehemiah 9:32; Psalm 23:1-3; 74:2; 101:1; 119:49; Jeremiah 14:21; Lamentations 3:23; Isaiah 23:15; Hosea 12:6; Mark 2:16; Luke 1:72; Romans 8:1-4, 35; Romans 8:35-39; 1 Corinthians 10:13; 15:10; 2 Corinthians 12:9; Ephesians 2:1-10; Hebrews 12:5-11; Revelation 1:13; 19:1-8.

There is a two-part emphasis in the lyrics. 1. God's faithfulness and love lead the believer to seek his help (in the prayer 'So remember your people...'); 2. God's help, i.e., grace, is all that a believer needs to cope in this life ('Your grace is enough for me.'). The two verses present several ideas about God. In the first verse, we learn that God is faithful – he leads sinners to himself (in salvation – *mercy*), and (once he has done this) nothing can separate the believer from God. First, there is a statement of truth, and then evidence of that truth, followed by an expression of confidence. Following the same thought structure, the second verse states that it is God's love and justice that are great, and then highlights his love, although the second line seems unconnected to the first. The verse ends with a possibly metaphorical or poetic statement – God acting as a worship leader. This may be inferred as literal in churches with a theology that emphasizes a very direct view of God's presence and participation in worship.

The use of repletion is extensive in the song: three lines are sung four times each, one line ('Your grace is enough') is sung fifteen times. There are eight lines that do not repeat. It may be that an exegetical approach to the lyrics is not appropriate in this musical context. Due to the nature of the lyrics (short, mostly unconnected phrases and significant repetition) and the use of a popular music style, perhaps the role of the lyrics is closer to Greil Marcus' suggestion that '[...] words in songs are sounds we can feel before they are statements to understand'.⁶³¹ Or, as John Storey relates: 'The noises around the words – the inability, for example, to find the right words and therefore to make do with everyday language – is the sign of real emotion and sincerity.'⁶³² This is not to suggest that the lyrics are unimportant or unattended to by church members. However, it may be that the specific meaning recedes in the experience, as suggested by one FFBC lady:

'[...] that was another experience of worship when Pastor Vaughn was here. You know, he was just using maybe three chords, "I worship You," (singing) "You are worthy, you are worthy, you

⁶³⁰ See Methodology for resources used.

⁶³¹ Gordon Adnams, p. 189.

⁶³² John Storey, *Cultural Studies and the Study of Popular Culture*, 3rd ed (Edinburgh, Scotland: Edinburgh University Press, 2010), p. 131. See also Lucia Esposito, 'Nowhere Boy, A Portrait of John Lennon as a Young Man', in *Adaptation, Intermediality and the British Celebrity Biopic*, ed. by Márta Minier and Maddalena Pennacchia (London and New York: Routledge, 2014), p. 206.

*are worthy, O Lord.” We were singing that many times, you are just worthy, and, you know, I know the Holy Spirit was talking to us, and everybody was crying [...]*⁶³³

Most of the phrases are direct statements, including paraphrases from scripture, with little use of poetic device. Affective terms are almost entirely absent – there is one reference to God’s love. Affective response is contextually implied in terms like *wrestle* (suggesting spiritual and emotional turmoil) and *sing along* (suggesting joy).

The sentence structure is predominantly a series of truncated statements. Each phrase can be viewed as a complete thought statement, although the final two lines of the second verse could be analyzed as antecedent-consequent. The use of *and* in the last line of the first verse, and *So* at the start of the pre-chorus suggest a continuation of thought, especially in the case of the latter.

Analysis of structure:

Verse (A) Pre-chorus (B) Chorus (C)

A – B – C

A – B – C – C

B – B – C – C – tag

Metric scheme: verse – 8 8 11 8; pre-chorus – 7 6 8; chorus – 5 5 7

Rhyme scheme: verse – a b c b; pre-chorus – d e a; chorus – f f g

8.3.2.2 Music analysis

The music and words were both written by Matt Maher. In addition to analyzing video of the service, I used a notated version by John Wasson.⁶³⁴ This version, based on a live performance rendition by the songwriter, is scored for a keyboard, with chord symbols, and voices. The verses are noted in unison for the first two lines, while the remaining section includes a two-part harmony. Pre-chorus and chorus are in two parts with the melody marked in *F* clef. I do not believe the musicians would have used this score, but their rendition follows the score except for a change of repetition of pre-chorus and chorus near the end. The following description of the music should be taken in the context of the stylistic description and background given earlier.

⁶³³ FFBC middle-aged lady.

⁶³⁴ Made available through praisecharts.com. The arrangement is marked with a subheading: ‘based on the recording from the Matt Maher album “Empty and Beautiful”’. File name: 9173.

Lead Sheet
(SAT)

praisecharts.com Worship Band Series

Key: A \flat

Your Grace Is Enough

(based on the recording from the Matt Maher album "Empty and Beautiful")
www.praisecharts.com/9173

Matt Maher
Arr. by John Wasson

Driving Rock ♩ = 120 A \flat D \flat^2

E.G. distort riff, busy HH + BD quarters Dr Fill

5 Band in - big rock feel SD 2 & 4
E.G. continue riff

1 Verse
HH 8ths, BD quarters
EG fills, no Bass

9 1st x WL 1. Great is Your faith - ful - ness, oh God.
2nd x All 2. Great is Your love and jus - tice, God

13 You wres - tle with the sin - ner's rest - less heart.
You use the weak to lead the strong.

17 (1.) You lead us by - still wat - ers, in - to mer - cy.
Ladies top
Guys bottom

(2.) You lead us in the song of Your sal - va - tion.

21 And noth - ing can keep us a - part.
1x - WL(unis) bottom
2x - add top harm So re -

And all Your peo - ple sing a - long.

© 2003, 2004, 2005, Matt Maher. Published by spiritandsong.com ©. 5536 NE Hassalo, Portland OR 97213.
All rights reserved. Used by permission. CCLI #4477026
With a CCLI license, the original purchaser of this chart may make only the copies necessary
(of the Lead Sheet ONLY) for his/her local corporate worship needs.
To make additional copies of instrumental parts, please contact OCP Publications at 503-281-1191.

praisecharts
praisecharts.com

Figure 16: Music Example - YOUR GRACE IS ENOUGH

© 2003 Thankyou Music admin by CapitolCMGPublishing.com excluding the UK & Europe which is admin by Integrity Music, part of the David C Cook family, songs@integritymusic.com/spiritandsong.com admin by OCP

8.3.2.2.1 Melody

Structure – verse: four-measure phrases (melody – three measures); pre-chorus: two-measure phrases, or one meta-phrase; chorus: two two-measure phrases and one four-measure phrase. In the verse, the first and fourth phrases end on tonic (*Ab*), although the chord underneath is a *Db*⁷ (*IV*⁷). The pre-chorus meta-phrase ends in the same way as the verses, as does the final phrase of the chorus.

Range – the overall range is large – an octave. This is due to a shift of tessitura from verse (low) to pre-chorus and chorus (high). Individual phrase ranges are quite narrow: the four verse lines focus on a fixed pitch, with return or descent to a final pitch. Ranges are as follows: 5th – 3, 4th – 3, 3rd – 2 (assuming the meta-phrase).

Voice leading – 64 movements are conjunct, fifteen are disjunct. Five of the six leaps in the verse are between non-chord tones. Leaps in the pre-chorus and the chorus are between chord tones.

Contour – all the phrases of the verse and pre-chorus can be perceived of as static, with a slight descent at the end of the verse's second and third lines. The chorus is a series of descending phrases.

Verse	--- --\ --\ ---
Pre-chorus	-----
Chorus	\ \ \

Cadences – each phrase has a sense of a rest point, based on the melodic rhythm – longer duration and instrumental fill; the first conclusive-sounding cadence comes at the end of the verse although it is exactly the same as the first phrase of the verse. The sense of conclusiveness comes from the third phrase ending on *Eb* – thus suggesting a descent of a fifth. The pre-chorus meta-phrase ends on *Ab* and an agogic accent. The most final-sounding melodic cadence comes at the end of the chorus, with a descent from *Eb* to *Ab* and the longest duration before the voice enters again.

8.3.2.2.2 Harmony

Key: *Ab* (although *Db* is often treated in a cadential fashion)

Range of chords (approximate number of beats per chord, through the second progression of verse – pre-chorus – chorus): I (30), IV including those with an added tone (60), V including those with an added tone (22), vi⁷ (12), ii⁷ (4)

Motion: one chord per measure; every melodic phrase end uses one chord for two measures

Progression/cadences: as discussed in the style description above, chords change in generally typical rock “progression,” and the IV chord is used as a point of punctuation or stasis without adding a sense of arrival or completion. No authentic cadences are used

and the only moment of cadential convergence takes place in the notated score at the end, where the melody lands on A^b with an agogic accent, and the harmony moves from IV to I. Due to the use of *anticipatory syncopation* the melody “arrives” before the harmony. In FFBC’s rendition, the final ‘for me’ is repeated an additional two times, creating a Beethoven-esque cadential sequence with no instrumental extension or tag.

8.3.2.2.3 Rhythm

Meter/pulse: simple meter (4/4) and a quick tempo

Functional rhythm: There is considerable difference between the three sections of the song. The verse uses beat-level syncopation (also known as offbeat syncopation) throughout and anticipatory syncopation at the end of each phrase (just before the downbeat of the third measure). The pre-chorus removes beat-level syncopation and replaces it with a strong sense of downbeat in the melody, excluding the end of the meta-phrase, where anticipatory syncopation occurs. It also occurs in the middle of all the other measures, melodically blurring the third beat. The chorus follows the pre-chorus in emphasizing the downbeat at the start of each phrase and melodically de-emphasizing it at the end. In addition, there is a greater presence of longer note durations. In the live rendition, the drum player sets a strong backbeat, while the guitar maintains a steady strumming pattern with the bass guitar on all beats. Prominent rhythm patterns include:



The rhythmic feel of the song shifts with each section, highlighting some aspect of the lyrics. In the verse, the extensive syncopation, static nature of the pitch material, and lack of movement to a conclusion seem to create a pensiveness and nervousness, as if the singer is unsure of what is being stated. In the pre-chorus, the greater melodic stasis – oscillating between C and B^b , strong downbeats, retreat from heavy syncopation, and greater harmonic variety mirror the shift in lyrics to prayer – asking for help. Relative to the context, the pre-chorus creates a feeling of a pause – the nervousness of the verse

dissipated. In the chorus, a sense of confidence comes with the higher melodic tessitura, non-static contour, longer note durations, and a stronger melodic cadence.

8.3.2.3 *Service context*

The emphasis for the service where this song was used was *thanksgiving*. After an introductory scripture reading the Worship Leader invited the congregation to join: ‘Come and join us as we sing worship songs to the Lord.’ The first song was I WILL ENTER HIS GATES – a late 1990’s Praise and Worship song with a more traditional chorus feel. After YOUR GRACE... the set moves to THANK YOU LORD, another CWM song. The feeling of this song is laid back. Following the worship set, the sermon was preached by one of the assistant pastors. The theme was thanksgiving, and the primary passage of scripture was Ephesians chapter 5, verses 1-4.⁶³⁵ The offering time came next, followed by the senior pastor welcoming the visitors and encouragement to follow what was taught in the sermon. The worship team singers returned and led the congregation in singing again THANK YOU LORD sung in the same arrangement as it was earlier (verse 1, pre-chorus, chorus, verse 2, pre-chorus, chorus, pre-chorus, chorus, chorus, chorus).

8.3.2.4 *Audio description*

The band slowed down and modulated from D to E and moved the tempo up. The male WL and a female lead singer sang in octaves. Other singers can be heard slightly. Drums and bass guitar are also clearly heard. Piano (in the interludes) and some guitar can also be heard. In the congregation, there is occasional rhythmic clapping, mostly during the chorus. In the second verse, singers begin singing in parallel thirds, not always successfully. The WL interjects with ‘Let’s sing “So remember...”’ before the pre-chorus. The band plays driving eighth notes leading into the chorus. Going into the penultimate pre-chorus, the band settles back – I can only hear downbeats and sustained chords in the digital keyboard and guitars. Drums enter at the start of the final pre-chorus and begin revving back up as the band modulates to F. When the song ends the keyboard sustains a chord quietly while the WL segues into the next song: ‘Grace is a good reason to thank the Lord. The Bible commands us to thank him. Let’s have a heart full of thanksgiving *po*.’

The recording does not pick up much of the sound of the congregation singing, although the footage shows people singing. This matches my field notes and general experience of

⁶³⁵ ‘Therefore be imitators of God, as beloved children. And walk in love, as Christ loved us and gave himself up for us, a fragrant offering and sacrifice to God. But sexual immorality and all impurity or covetousness must not even be named among you, as is proper among saints. Let there be no filthiness nor foolish talk nor crude joking, which are out of place, but instead let there be thanksgiving.’ (ESV)

not being able to hear myself or others during the worship sets. The song lasts four minutes of the fifteen-minute set.

8.3.2.5 *Video description*

Everyone in the sanctuary appears to be standing for the entire worship set. Most people are standing relatively still; some move their shoulders and head with the beat. A few people are clapping the beat as well. The camera is set up stage left – most people on that side of the sanctuary are in their thirties or older. The teens mostly sit together stage right. I can't see them as well, but more of them are moving and clapping than in the broader congregation. The senior pastor is in the front row, clapping and snapping his fingers, moving with the music. In the middle of the congregation, there is a lady in her upper sixties (I believe) with both hands raised over her head, with palms turned inward and back a little. In general, physical movement is slightly more pronounced in the women of the congregation. One man sways back and forth with his toddler in his arms. A preteen boy turns towards the back of the sanctuary for a little while. Now a few people are sitting. One lady comes in near the end of the song, settling her purse and fixing her hair.

Singers in the band hold their microphones. The females gently sway while a male teen moves more vigorously, tossing his head occasionally, tapping his upper leg. The most pronounced movement is that of the WL – he bobs his head up and down in rhythm, gestures with his left hand, taps his leg or the pulpit in rhythm (which he is standing behind during the set). He is usually tapping the backbeat. I sense that he is trying to lead or bring the congregation along in worship, using his body as well as his voice. Most of the band looks to the monitor at the back for lyrics – most do not make eye contact with congregants. The WL often looks at the screen stage right. The female singer to stage right of the WL sways from side to side, but not in time with the music.

All the instrumentalists are seated as they play. The drummer is relatively restrained in playing style and bodily movement.⁶³⁶ The lead guitarist looks very confident in his playing. I noted in my field notes that the other players are less comfortable, still developing skill. The WL reads from prepared notes to segue into the next song. One female singer sways in a one- or two-measure pattern, while another sways mores more

⁶³⁶ I noticed that the Cross Encounter drummer played in a louder, more aggressive style than the morning drummer and asked the music coordinator about it. He said that the morning drummer has trained herself to play in a more restrained manner when the church first began using CWM, to make the transition less difficult or shocking to the older members of the church. Since the afternoon service is for teens, the band plays with a more intense style/sound.

quickly. There is no noticeable change in the physical movement by the band, or the congregation, to the ebb and flow of the song.

8.4 Appendix D: The Difference Between Reading and Singing Lyrics

A comparison of the responses to the survey question regarding how the singing of lyrics is different from reading. Note differences of focus between churches [emphasis added – italics for *feelings*, underline for *propositional*]:

8.4.1 Faith Fundamental Baptist Church

I believe I have expressed what I want to express more in singing than reading it [I believe the idea of 'express' in these quotes means expression of feeling]

Dahil sa pagawit ay may galak sa heart [There is joy in the heart because of singing]

Dahil sa pagawit may kakaitang damdanin tayong nadarama [We feel different emotions because of singing. The presence [of the Lord] is much more evident]

Mas mafefeel yung presence [can feel more of the presence {of God?}]

Minsan naipapahangag mo yung feelings mo sa pagkanta kesa sa pagbasa [It is easier to show or share your feelings when you sing rather than when you just read]

Singing is different form of praise. It feels like you are preparing to do it for eternity in heaven

Mas na e-express ang emotions sa pag-awit [you can much more freely express your feelings when you sing]

The music itself has a great effect on us - emotionally

Yes, because it's adoration, response to the Goodness of God

Singing is more lively

Mas nararamdaman ang mensahe ng kanta pag inaawit [you'd have a deeper emotional connection to the message of the song when you sing it]

It is much more felt

When you sing the gospel, the retention in the memory is higher than when reading about it

It's different when you sing because you can express it

Singing is much more intimate

More singing. Feels like you tell it to yourself more

It has more feelings when you sing it

It makes me feel that I am worshipping him through singing

Experiencing it

Mas naibabahagi ko kasi ang saya sa kapua kristiyano [I can share the joy of the Lord or of being a Christian] to fellow believers]

Pagumaawit mas napapalapit sa Panginoon [*Singing draws me/us closer to the Lord*]

You feel the song more

Sa pagkanta ko mahahayag ko ang tunay nadamdamin sa pagglorify sa Diyos [*In my singing I will express the real feelings of glorying God*]

The presence of the Lord is in the midst of worship

By singing. You mean the words in the lyrics

More of the emotions is felt

More intimate!

It makes you feel the music more

8.4.2 Manila Baptist Church

There's more emotion if there's a tune

You feel the message with the music so alive

I feel immersed with the message

Singing is more with feeling and emotion, with spirit. Devotion and meditation is also the same sometimes but it requires silent & solitude

I feel it more & I understand it more because of the tune & feeling

It gives remembrance of so many things in your daily walk with the Lord. *Emotions flow*

I think we sing it with all our heart than reading it

The melody gives or adds drama that makes the words alive and more communicating to the one reading or to me

The tune somehow allows me to be more emotional about the song

I feel emotional when singing the words /lyrics

Emotional effect

The melody. Gives more meaning to the lyrics

I can emote better in singing it

Singing about something involves my emotions more deeply than just reading

Because sometimes when you JUST read the lyrics you don't put more emotions to it

Simple reading does not at all aid in memorization, unlike singing about something
It tends to give a recall and help you remember better

Singing the lyrics compared just to reading it is much more expressive, lyric reading is bland so you need to add tone for it to be expressed

Reading I do at a particular time and place whilst singing I do anytime and anywhere.
Both actions give me opportunity to reflect the song's message

Because *when you sing you pour your feelings or you express the words of the song*

It gives more feelings and fresh ideas

Because *I get to vent out my feelings*

You feel more alive or you feel more passionate when there's music

Because *there is an increase emotion through singing*

For me, *singing about something gives me a more personal & touching feeling /*
experience than from just reading about it

Singing makes it more memorable

Singing is different from reading because *when you are singing it comes with emotions*
 unlike in reading it is just plain reading it without feelings

It will be faster to recall to memory

It somehow has double impact. Reading and singing it @ the same time. The music somehow gives flavor to it.

Because it is also worshipping the Lord God by singing hymns

8.5 Appendix E: Survey questions

8.5.1 Survey #1

Survey

1 AC# _____

For any attendee, aged 18 and over, who has filled out a demographic survey and consent form

Fill out the English side or the Tagalog side, not both

1.0 What was your favorite part of the service today?

2.0 Do you feel different now, at the end of the service, compared to when you came to the service? ☐ Yes ☐ No

2.1 If 'yes', what is different?

2.2 What do you think caused the change?

3.0 Were there any congregational songs today that you did not know already?

☐ Yes ☐ No

3.1 If 'yes', can you list it/them?

4.0 What do you think you will remember from the service this week?

4.1 Why do you think you will remember?

5.0 Did you sing the congregational songs in the service today? ☐ Yes
☐ No

6.0 Do you like singing at church? ☐ Yes ☐ No

7.0 Is singing at church different from singing at home? ☐ Yes ☐ No

7.1 If 'yes', in what way(s)?

8.5.2 Survey #2

Survey 2**AC#** _____

For any attendee, aged 18 and over, who has filled out a demographic survey and consent form

Fill out the English side or the Tagalog side, not both

1.0 When you were singing in the service today what were you thinking about?

☐ Text ☐ Music ☐ Both equally ☐ Something else

1.1 If 'Something else', what were you thinking about?

2.0 When you were listening to the special music (offertory, solo, choir, etc.), what were you thinking about?

☐ Text ☐ Music ☐ Both equally ☐ Something else

2.1 If 'Something else', what were you thinking about?

3.0 Do you think there is power in music? ☐ Yes ☐ No

3.1 If 'Yes', please try to describe it (or describe a time when you experienced that power):

3.2 If 'no', what is the benefit of music in worship?

4.0 Why do you sing in church?

5.0 Do you like hearing other people singing around you? ☐ Yes ☐ No

6.0 Does hearing other people sing help you in any way? ☐ Yes ☐ No

6.1 If 'Yes', how? (explain or describe a time when you experienced that help)

6.2 If 'No', does other people's singing around you bother you?

☐ Yes ☐ No

6.2.1 If 'Yes', why?

7.0 Please describe what it is like when you sing a song at church that you don't know.

8.5.3 Survey #3

Survey 3**AC#** _____

For any attendee, aged 18 and over, who has filled out a demographic survey and consent form

Fill out the English side or the Tagalog side, not both

1.0 Do you feel different now, at the end of the service, compared to before the service? ☐ Yes ☐ No

1.1 If 'Yes', what is different?

1.2 What do you think caused the change?

2.0 Do you ever feel like not singing in a service? ☐ Yes ☐ No

2.1 If 'Yes', when or why does that happen?

3.0 Does singing about something feel different from reading about it?

☐ Yes ☐ No

3.1 If 'Yes', how or why do you think it is different?

4.0 What is your favorite kind/style of music for church and worship?

Rank the styles from 1 = Most Favorite, to 5 = Least Favorite.

_____ Traditional hymns/gospel songs _____ Praise & Worship/Papuri
 _____ Other CCM/Hillsong _____ Southern Gospel _____ Classical/'high church'
 _____ Other: _____

5.0 What is your favorite kind/style of Christian music for home and personal use?

Rank the styles from 1 - Most Favorite, to 5 - Least Favorite.

_____ Traditional hymns/gospel songs _____ Praise & Worship/Papuri
 _____ Other CCM/Hillsong _____ Southern Gospel _____ Classical/'high church'
 _____ Other: _____

8.6 Appendix F: Representative Music Examples

8.6.1 Manila Baptist Church⁶³⁷

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Channels Only

MARY E. MAXWELL

ADA ROSE GIBBS

1. How I praise Thee, pre-cious Saviour, That Thy love laid hold of me;
 2. Emp-tied that Thou should-est fill me, A clean ves-sel in Thy hand;
 3. Wit-ness-ing Thy power to save me, Set-ting free from self and sin;
 4. Je-sus, fill now with Thy Spir-it Hearts that full sur-ren-der know;

Thou hast saved and cleansed and filled me That I might Thy channel be.
 With no power but as Thou giv-est Gra-cious-ly with each command.
 Thou who bought-est to pos-sess me, In Thy full-ness, Lord, come in.
 That the streams of liv-ing wa-ter From our in-ner man may flow.

CHORUS

Chan-nels on-ly, bless-ed Mas-ter, But with all Thy won-drous pow'r

Flow-ing thro' us, Thou canst use us Ev-'ry day and ev-'ry hour.

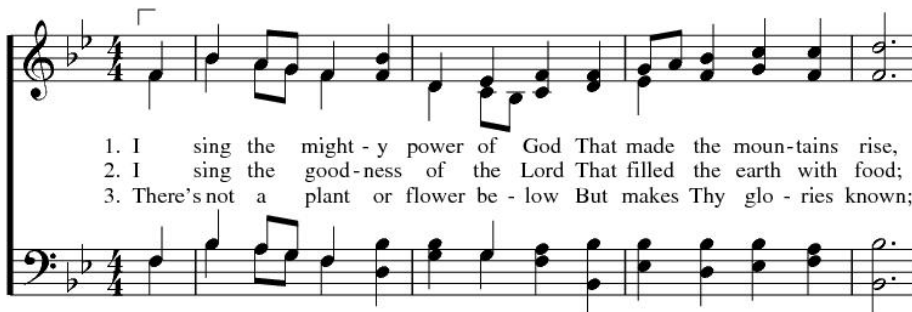
Copyright, 1910, by May Agnew Stephens. Used by permission.

⁶³⁷ All examples taken from www.hymnary.org.

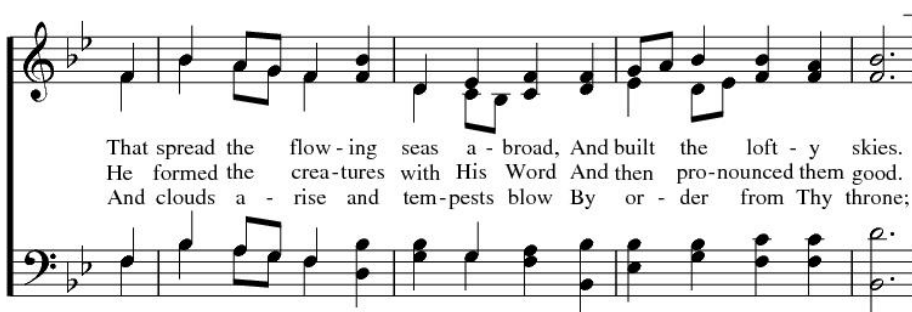
CREATOR

48 I Sing the Mighty Power of God

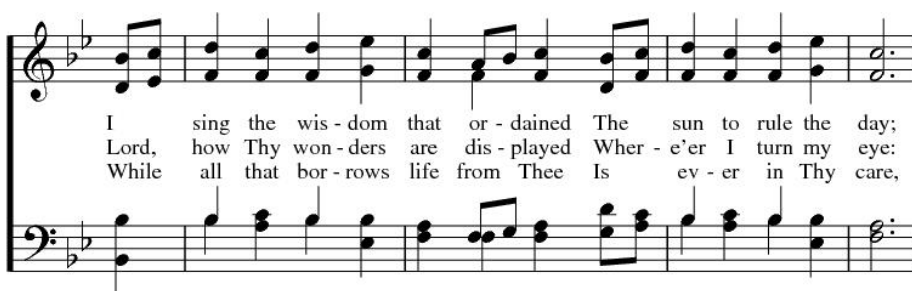
The depths of the earth are in His hand, and the mountain peaks are His. Psalm 95:4



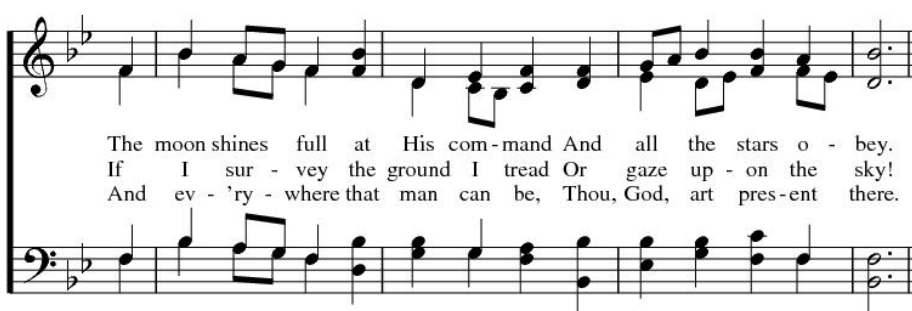
1. I sing the might - y power of God That made the moun-tains rise,
2. I sing the good-ness of the Lord That filled the earth with food;
3. There's not a plant or flower be - low But makes Thy glo - ries known;



That spread the flow-ing seas a - broad, And built the loft - y skies.
He formed the crea-tures with His Word And then pro-nounced them good.
And clouds a - rise and tem-pests blow By or - der from Thy throne;



I sing the wis - dom that or - dained The sun to rule the day;
Lord, how Thy won-ders are dis-played Wher - e'er I turn my eye:
While all that bor-rows life from Thee Is ev - er in Thy care,



The moon shines full at His com-mand And all the stars o - bey.
If I sur - vey the ground I tread Or gaze up - on the sky!
And ev - 'ry - where that man can be, Thou, God, art pres-ent there.

WORDS: Isaac Watts, altered
MUSIC: *Gesangbuch der Herzogl, Wittenberg*
LK, 221

ELLACOMBE
8.6.8.6.D.

DEDICATION AND STEWARDSHIP

We Give Thee but Thine Own 708

1 We give thee but thine own, what - e'er the gift may be;
 2 May we thy boun-ties thus as stew-ards true re - ceive,
 3 The cap-tive to re - lease, to God the lost to bring,
 4 And we be - lieve thy word, though dim our faith may be;

all that we have is thine a - lone, a trust, O Lord, from thee.
 and glad - ly, as thou bless - est us, to thee our first - fruits give.
 to teach the way of life and peace: it is a Christ - like thing.
 what - e'er we do for thine, O Lord, we do it un - to thee.

Each successive stanza here expands the implications of the familiar affirmation of the first one. Much more than a concern with money, stewardship shapes our relationship with God and with other people. Despite this tune's name, no source has been found in Schumann's works.

TEXT: William Walsham How, c. 1858
 MUSIC: Mason and Webb's *Cantica Laudis*, 1850

SCHUMANN
 SM

MAJESTY AND POWER

4

To God Be the Glory

Our God and Father, to whom be glory for ever — Galatians 1:4-5 NIV

1. To God be the glo - ry, great things He hath done; So loved He the
 2. O per - fect re - demp - tion, the pur - chase of blood, To ev - 'ry be -
 3. Great things He hath taught us, great things He hath done, And great our re -

world that He gave us His Son, Who yield - ed His life an a -
 liev - er the prom - ise of God; The vil - est of - fend - er who
 joic - ing thro' Je - sus the Son; But pur - er, and high - er, and

tone - ment for sin, And o - pened the life - gate that all may go in.
 tru - ly be - lieves, That mo - ment from Je - sus a par - don re - ceives.
 great - er will be Our won - der, our vic - t'ry, when Je - sus we see.

Praise the Lord, praise the Lord, Let the earth hear His voice! Praise the Lord,

praise the Lord, Let the peo - ple re - joice! O come to the Fa - ther, thro'

WORDS: Fanny J. Crosby, 1820-1915
 MUSIC: William H. Doane, 1832-1915

TO GOD BE THE GLORY
 11.11.11.11. with Refrain

MAJESTY AND POWER

Je - sus the Son, And give Him the glo - ry, great things He hath done.

The image shows a musical score for a hymn. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 4/4 time. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff. The score ends with a double bar line.

8.6.2 Faith Fundamental Baptist Church

Lead Sheet

PraiseCharts **WORSHIP** Band Series

Key - C

He Has Made Me Glad

Leona Von Brethorst
Arr. by David Shipp

Funk shuffle ♩ = 97

WORSHIP count-in (loop): 8 beats

(Drum Intro)

Piano - Straight 8th's
Bass - Funk Feel

1

5 G⁽⁴⁾ C F G⁽⁴⁾ Am⁹ C E F

I will en - ter His gates with thanks - giv - ing in my heart. I will

8 C E F G⁽⁴⁾ Cm Dm⁷ F G C F

en - ter His courts with praise. I will say, "This is the day that the

11 G⁽⁴⁾ Am⁹ F G⁽⁴⁾ C Cm A B^b G^{sus} B

Lord has made." I will re-joice for He has made me glad!

14 2 Parts Both X's C E F G⁽⁴⁾ E⁷(^{#9}) G[#] Am⁷

He has made me glad. Oh, He has made me glad. I

16 Dm⁷ G Am⁷ Dm B C Dm C E F

will re-joice for He has made me glad. He has made me glad. Oh,

19 G⁽⁴⁾ E⁷(^{#9}) G[#] Am⁷ Dm⁷ G

He has made me glad. I will re-joice for He has made me glad!

22 G⁽⁴⁾ Am⁷ C E F G⁽⁴⁾ Cm F G⁷ G^{sus} to 1

I will

Funk Feel

praisecharts

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MUSIC

Lead Sheet
(Key of A)

How Great Is Our God

(based on the recording from the Chris Tomlin album "Arriving")
www.praisecharts.com/2202

Chris Tomlin, Jesse Reeves,
& Ed Cash

Acoustic Ballad ♩ = 76

(added color tones in parenthesis)

simile...

1. The

1 Verse

5 splen-dor of a king, clothed in maj - es-ty, let all the earth re-joice,

9 all the earth re-joice. He wraps Him-self in light and

13 dark-ness tries to hide and trem-bles at His voice, trem-bles at His voice.

16 2 Chorus

How great is our God, sing with me how great is our God

20 and all will see how great, how great is our God.

25 3 Verse

2. Age to age He stands and time is in His hands,



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How Great Is Our God

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Lead Sheet
(Key of A)

Lord, I Need You

(based on the recording from the Matt Maher album "All The People Said Amen")
www.praisecharts.com/23870

Christy Nockels, Daniel Carson, Jesse Reeves,
Kristian Stanfill, and Matt Maher

Acoustic rock feel ♩ = 74

1 Verse

Ac. gtrs. w/ Pad, El. gtr. swells

1. Lord I come, I confess bow-ing here I find my rest. With-out You I fall a - part, You're the One that guides my heart. Lord I

2 Chorus + Band (Drums simple Snr groove - Kick all 4)

need You, oh I need You. Ev - ry hour I need You. My one de-fense, my right - eous-ness, oh God how I need You.

Gtrs./Pads pulsing Synth

1a Verse + Band, like before

2. Where sin runs deep, Your grace is more. Where grace is



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Lord I Need You

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Lead Sheet

PraiseCharts Worship Band Series

When I Think About the Lord

Key: Eb-F

James Huey
Arr. by Dan Galbraith

Gospel Ballad ♩ = 110

5 *1x - Solo*
2x - All

9 **1**

13

16 *1x - duet*
2x - all unison

19

22 *1 - Repeat to Verse*
2 - to Chorus
to 1

When I

think a-bout the Lord, how He saved me, how He raised me, how He

filled me with the Ho - ly Ghost, how He healed me to the

ut - ter-most; When I think a - bout the Lord, how He

picked me up and turned me a - round, how He placed my feet

on sol - id ground. When I It

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